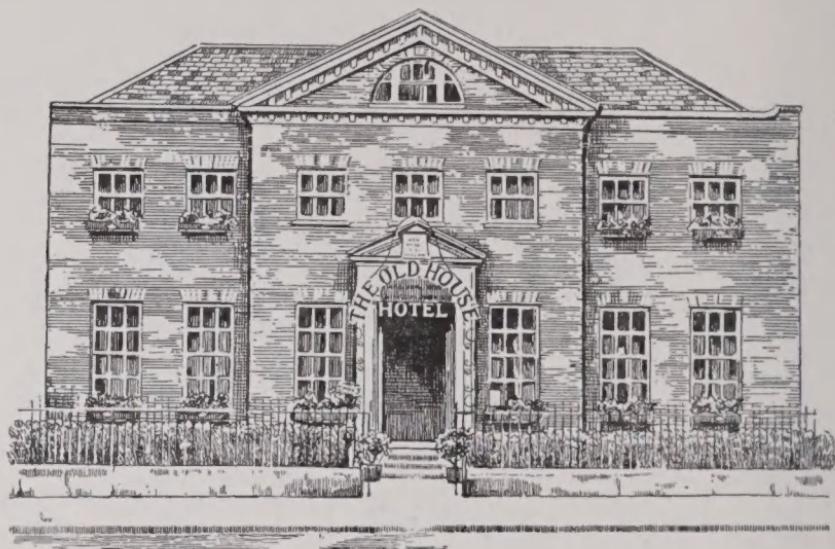


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THE
OFFICIAL GUIDE
TO
WINDSOR CASTLE
— and the Town and —
Neighbourhood of Windsor

BY
WILLIAM MARCH,
INSPECTOR OF THE PALACE

ILLUSTRATED with VIEWS and PLAN.

PRICE - SIXPENCE.

OXLEY & SON,
PRINTERS BY APPOINTMENT TO H.M. THE KING
4, HIGH STREET WINDSOR.

TO
THEIR MOST GRACIOUS MAJESTIES
THE KING AND QUEEN
THIS GUIDE
IS
BY THEIR MAJESTIES' GRACIOUS PERMISSION
MOST RESPECTFULLY
DEDICATED



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HIS MAJESTY THE KING.

Photo by W. & D. Downey, 81, Ebury St., London, S.W.



HER MAJESTY THE QUEEN.

Photo by W. & D. Downey, 81, Ebury St., London, S.W.

THIS Guide is compiled for the use and instruction
of visitors to Windsor Castle, the ancient and
Royal Borough of Windsor, and the Great Park ; with
a brief account of Eton College—all deeply interesting
places. Many works have been written on Windsor
Castle, and therefore no attempt is made to place before
readers a history, but simply to note some very inter-
esting and historical facts, which, as each place is visited,
will, it is hoped, be well worth reading and remembering.

W. MARCH.

GARTER HOUSE,
WINDSOR CASTLE.

Official Notices to Visitors

THE STATE APARTMENTS in Windsor Castle (when shown during the absence of the Court) are open to the public on every week-day except Friday. A charge of One Shilling for Adults and Sixpence for Children is made for admission. Tickets are never issued in advance. All Visitors are conducted by Official Guides.

Admission on Bank Holidays at half price.

By command of the King, the proceeds will be devoted to Local Charities.

The Hours of Admission to the State Apartments are from—

1st November to 31st March, 11 a.m. to 3 p.m.

1st April to 30th June, 11 a.m. to 4 p.m.

1st July to 30th September, 11 a.m. to 5 p.m.

1st to 31st October, 11 a.m. to 4 p.m.

An Official Guide Book to Windsor Castle may be obtained within the precincts, price Sixpence.

THE QUEEN'S DOLLS' HOUSE can be seen on the same days and at the same hours as the State Apartments. Admission 6d. each person. Souvenir Book, Post Cards, etc., may be obtained within the precincts. Gratuities are forbidden.

ST. GEORGE'S CHAPEL. During the repairs to the Chapel, endeavour will be made that some part may be viewed on week-days (Fridays excepted), between 12.30 and 4 p.m. The Chapel is usually closed during August.

THE ALBERT MEMORIAL CHAPEL is open to enable visitors to see the interior, at the same time as the State Apartments, except between the hours of 1 p.m. and 2 p.m.

THE CURFEW TOWER. The public are allowed to view the interior of the Curfew Tower under the

THE OFFICIAL GUIDE TO WINDSOR CASTLE

guidance of the Keeper, to whom application must be made at the entrance, which is at the back of the Horseshoe Cloisters.

THE ROUND TOWER or KEEP is open from 1st April to 30th September, on the same days and the same hours as the State Apartments.

THE ROYAL STABLES and RIDING SCHOOL may be viewed daily (except when the Court is in residence) between the hours of 1 p.m. and 3 p.m.

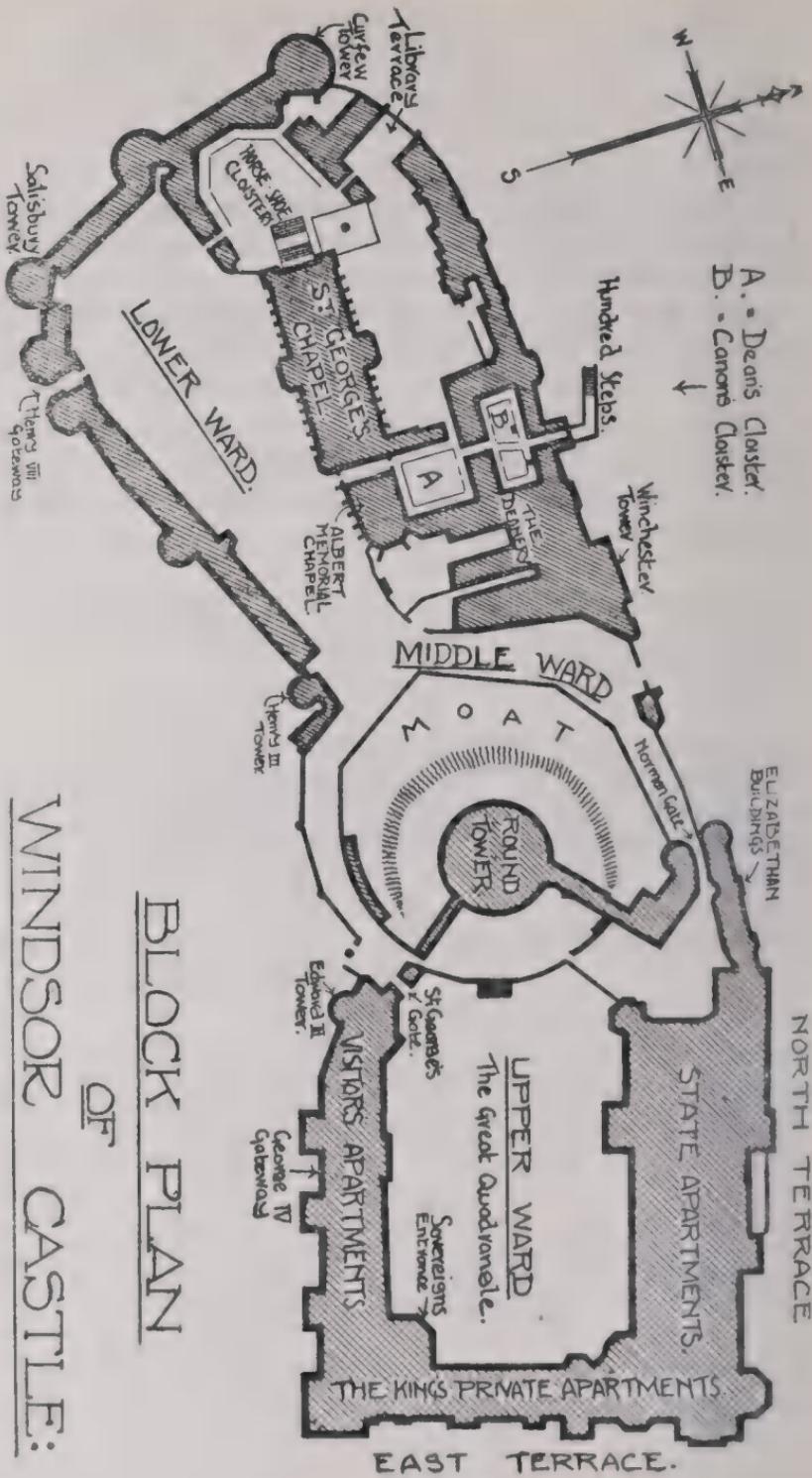
THE ROYAL MAUSOLEUM at Frogmore is open to the public on one day only during the year, viz., Whit-Monday, from 11 till 4. Entrance on this day is free—no ticket required.

No unauthorised guide is allowed to conduct persons within the precincts of the Castle. Authorised Guides are in attendance.

All information respecting the Town of Windsor and neighbourhood, *i.e.*, catering, river launches, conveyances, etc., may be obtained on application to The Secretary, Chamber of Trade, Guildhall, Windsor.

BLOCK PLAN

OF
WINDSOR CASTLE:





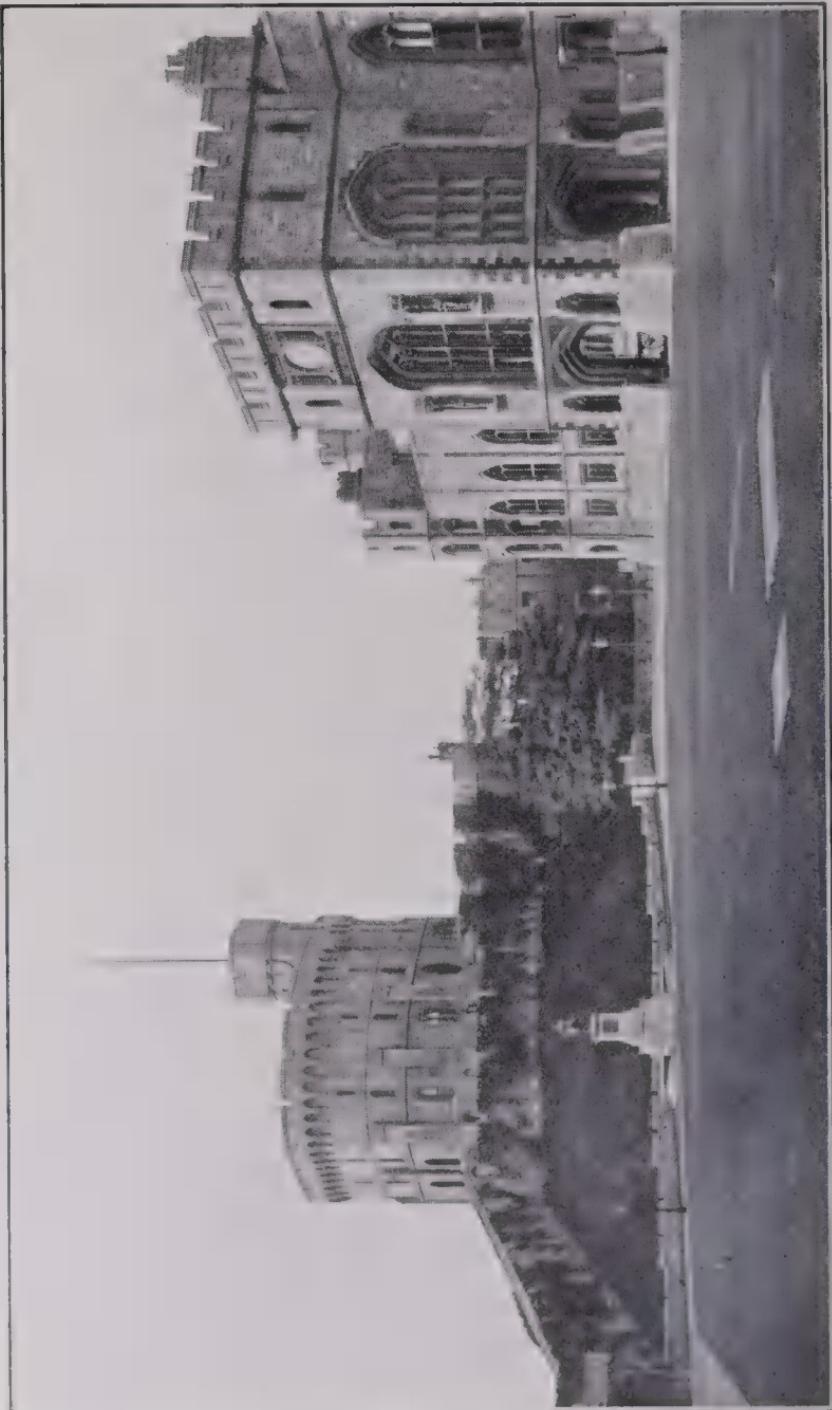
The Western Front at Sunrise.



The North Front from the Home Park



The East Front and Terrace



The Quadrangle and Round Tower

Windsor Castle

OF the many Royal Palaces in Europe none can trace its origin to so early a period as does Windsor Castle or is so closely connected with national history. For over 800 years Windsor has been the residence of the Kings and Queens of England. The building on the present site is undoubtedly of Norman origin, and the site itself was originally chosen for strategic purposes. Interesting and attractive stories attributing the origin of the Castle to Roman and Saxon times are probably legendary, although it is known that Edward the Confessor had a palace at Old Windsor, some three miles away.

It is at any rate certain that in the year 1086 an entry is found in the *Domesday Book* referring to a Fortress on the present site. During the reign of the Norman Kings the Castle grew in importance, and the buildings had attained the proportions of a Royal Palace.

The following is a brief summary of the history of the Castle :

EDWARD THE CONFESSOR (1042-1066) had a Palace at Old Windsor which he gave to the Abbey of Westminster just before his death.

WILLIAM I. (1066-1087) saw the military importance of a hill close to the river about three miles to the North of Old Windsor which had belonged to Earl Harold. He seized it, and erected upon it a palisaded Castle standing upon earthworks and defended by a moat.

HENRY I. (1100-1135) kept Court at this Castle for the first time in 1110, and married his second Queen here in 1121.

Henry II. (1154-1189) held a Great Council (or Parliament) at Windsor in 1175.

RICHARD I. (1189-1199) placed the Castle under care of Hugh Pudsey, Bishop of Durham, who was attacked here in 1190 by William Longchamp, Bishop of Ely, who captured the Castle.

JOHN (1199-1216) resided here during the Magna Charta Conference.

HENRY III. (1216-1272) completed the walls around the Castle by building the west end and the three towers in the Lower Ward. He also built a Chapel on the site of the present Albert Memorial Chapel ; the Cloister adjoining ; and also the Tower now known by his name.

EDWARD I. (1272-1307) and his Queen, Eleanor, resided here frequently. This King made Windsor a free borough, and granted the town its first Charter.

EDWARD II. (1307-1327) also resided here a great deal, and at the Castle some of his children were born.

EDWARD III. (1327-1377) was born here and was known, therefore, as Edward of Windsor. He pulled down a great part of the old Castle and re-built it on stronger lines. The Round Tower, Edward III. Tower, the Norman Gateway, King John's Tower, and several other important parts of the Castle were built by this King.

EDWARD IV. (1461-1483) built the Choir of St. George's Chapel and commenced the Nave.

HENRY VII. (1485-1509) completed the building of the Nave of St. George's Chapel. He also erected some apartments for his personal use in the Upper Ward.

HENRY VIII. (1509-1547) built the Great Gateway from the town and completed the stone roof of the Choir of St. George's Chapel.

MARY I. (1553-1558) erected a large number of the houses now occupied by the Military Knights.

ELIZABETH (1558-1603) formed the North Terrace and the Gallery overlooking it.

CHARLES II. (1660-1685) much improved the internal arrangements of the Castle, destroyed some of the old portions and restored the rooms now known as the State Apartments. These latter were finely decorated in the latest taste of the time. The East and South Terraces were also formed by this King.

GEORGE III. (1760-1820) excavated the Royal Tomb House under the Albert Memorial Chapel, and also began the work of restoration that was carried on by his son.

GEORGE IV. (1820-1830) transformed the mediaeval Castle of Windsor into a modern Palace. The exterior was much improved and the Grand Corridor was built to connect all the principal rooms of the Private Apartments. Height was also added to the Round Tower.

WILLIAM IV. (1830-1837) completed the work initiated in the previous reign and added the Waterloo Gallery.

VICTORIA (1837-1901) rebuilt the Royal Stables, and decorated the interior of the Chapel which had been known for centuries as the Wolsey Chapel, to form a magnificent memorial to the Prince Consort, re-naming it the Albert Memorial Chapel.

EDWARD VII. (1901-1910) made many small additions to the Castle and added the fine Processional Staircase from the East Terrace.

KING GEORGE V. has made many improvements which increase the comfort of the Castle, and has maintained the whole of the fabric in its present high state of perfection.

How to see the Castle.

A tour of the Castle is most conveniently made by proceeding through the Lower and Middle Wards to the Upper Ward (see plan). Then visits should be paid to the State Apartments, the Queen's Dolls' House, Round Tower, and subsequently a return made to the Lower Ward for inspection of the Royal Chapels, the Cloisters, etc., etc. This book is compiled on the presumption that a visitor making use of it will follow this course.

THE LOWER WARD.

Access to the Lower Ward from the town is by Henry VIII. Gateway. Entering the Ward, on the left will be seen the Guard Room and the western wall of the Castle, which furnishes the earliest example of architectural style part of the work being traceable to the time of Henry III., and in particular the three Towers on the town side of the wall.

The most northerly of these is the Curfew Tower, which is to be seen over the half-timbered buildings known as the Horseshoe Cloister.

On the right of these buildings is St. George's Chapel. At the present time the most striking feature is the evidence given of the important work of repair being carried on. It was discovered some few years ago that this magnificent building was in imminent danger of collapse, and since 1921 the work of restoring the edifice to a safe condition has been steadily carried out. The completion of the work is still expected to take some time. Further details of the Chapel and of the Albert Memorial Chapel adjoining will be found on page 29.

Facing the Chapel is an interesting row of buildings which are the residences of the ancient Order known as the Military Knights of Windsor.

THE MIDDLE WARD.

At the top of the hill is the Middle Ward, with the celebrated Round Tower, which has been the central feature of the Castle since its original conception, of which further details will be found on page 27.

On the right is the building known as Henry III. Tower. On the left are the Offices of the Inspector of the Palace and the Stores of the Lord Chamberlain's Department leading up to the Winchester Tower.

THE NORTH TERRACE.

Visitors should here pass through the gateway giving access to the North Terrace. This, a broad gravelled walk with a stone rampart, is some six hundred yards long and is situate on the edge of the chalk bluff on which the Castle is built. It was formed by order of Queen Elizabeth. From the west end of the Terrace may be obtained a fine view over a wide stretch of the Thames Valley, with the Chiltern Hills in the distance. In the foreground is part of Windsor town, and on the right the town of Eton and the College buildings.

THE ELIZABETHAN BUILDINGS.

At the back of the Terrace is a curtain wall joining up to the Elizabethan Buildings, which date from the Tudor Period. These buildings have great historical interest, as they have been occupied personally by the Sovereigns from Elizabeth to Queen Anne. Queen Elizabeth used some of these rooms as her private apartments, and one of them contains a very handsome stone chimneypiece, still in perfect preservation, which was made for her. In one of the rooms the news of the victory of Blenheim was brought to Queen Anne ; another room used to be the bedchamber of the Consort of King Charles I. ; and a third was Queen Elizabeth's picture gallery. These buildings contain the Royal Library, which has been built by successive Sovereigns and is considered one of the great libraries of the world. It is not open to the public. In the Print Room of the Library is housed a wonderful collection of the work of the great masters of engraving in its varied forms.

The North Entrance to the Castle is in the block of buildings of a later period immediately to the east, and it is by this entrance that visitors pass to the State Apartments.

THE EAST TERRACE AND GARDENS.

By command of the King, the Military Bands give selections of music here on Sunday afternoons from 2.30 to 4 p.m. during the months of June, July and August.

Along the east end of the Castle are some of the principal private rooms, *i.e.*, Dining Room, Drawing Rooms, etc. Four square Towers relieve the elevation, *i.e.*, the Prince of Wales, Chester, Clarence and Victoria.

The East Terrace was made by order of King Charles II., *circa* 1676. Prior to this a Bowling Green was laid down on the site of the present garden by order of King Charles II. in 1663, as the following account shows :

May 11, 1663.

To W. Herbert for making ye Bowling Green and walks £10, and for cutting Turfe for ye green £3 12s. 0d., in all..	£13 12 0
For 8 pairs of bowls and carriage and hamper	£4 5 6

Sept. 26.

Iron work for ye bowling green door..	£1 17 11
---------------------------------------	----------

The Garden was first laid out by order of King George IV. in 1829 in conjunction with the great alterations then being made at the Castle under Wyatville.

The State Apartments

The State Apartments at Windsor Castle are a magnificent suite of rooms sumptuously furnished and enriched by an historical collection of works of art of great interest and value, including armour, furniture, paintings, tapestry, ceramics, etc. The principal items are detailed in the following pages. These Apartments are open to the public by order of his Majesty the King at times when the Court is not in residence. A charge is made to the public for admission, and the proceeds are entirely devoted to the "State Apartments Fund," from which many local charitable institutions receive substantial donations annually.

Buildings have occupied the site of the State Apartments during almost the whole of the history of the Castle, but these rooms only took their present form in the reign of Charles II., and were part of that monarch's great improvements in the internal arrangements. The work was carried out under the supervision of Sir Christopher Wren, but pictures of the North Front as he left it show a facade much less imposing than that of the present day, which is the work of Wyatville in the reign of George IV.

CHINA MUSEUM.

A short staircase from the North Terrace leads to the China Museum, where a valuable collection is housed in a series of showcases, as follows :—

- A Service given to Queen Charlotte
(Consort of King George III.) by
King Ferdinand IV. of the Two *Neapolitan Ware* made in the
Siciles, 1787 Royal Factory at Naples.
- A Service made for King George IV. *Worcester Ware.*
- A Service made for King William
IV. *Worcester Ware.*
- A Service made for Queen Victoria *Minton Ware.*
- A Service made for King Edward
VII. for use on board the Royal
yacht *Osborne* *Minton Ware.*
- A Service made for King George
V. and Queen Mary (when Duke
and Duchess of York) for use on
board the *Ophir* on the occasion
of their visit to the Colonies, 1901 *Copeland Ware.*

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A Service made for Edward Duke of Kent and given to him by the City of London on the occasion of his marriage, 29th May, 1818 *Worcester Ware.*

Services of Wedgwood, Dresden, Furstenberg, etc.

Two of the cases contain Souvenirs of various members of the Royal Family.

THE GRAND STAIRCASE.

The Grand Staircase leading to the State Apartments (of modern construction, built about 1866) is decorated with fine specimens of Arms and Armour of the fifteenth, sixteenth, seventeenth and eighteenth centuries. Some of the most interesting are as follows :—

A Suit of Armour made for King Henry VIII. English, middle 16th century.

A Suit of Armour made for Henry Prince of Wales, son of King James I. English, early 17th Century.

A Suit of Armour made for Prince Charles, 2nd son of King James I. (afterwards King Charles I.) . . French, early 17th century.

A Suit of Armour made for Prince Rupert, Constable of Windsor Castle, 1668-1682 . . . French, middle 17th century.

A Suit of Armour worn by the Marquis of Waterford at the Eglinton Tournament, in 1839 . . . German, late 15th century.

Two Scottish Targes (or Shields) . . Late 17th century.

Other objects of interest on this staircase are as follows :—

Two Sedan Chairs made for Queen Griffin, of Whitcomb Street, Charlotte Leicester Square (Sedan Chair Makers to the Royal Family).

A white marble Statue of King George IV. wearing the robe of the Sovereign of the Order of the Bath Chantrey.

Arranged on the stair-landing are the Colours of Disbanded Regiments, viz. : Southern Irish Regiments returned to The King June, 1922; the West India Regiment, returned February, 1927; and the West African Regiment, returned May, 1929.

KING CHARLES II. DINING ROOM.

In the reign of King Charles II. this room was known as the King's Public Dining Room. During the Stuart alterations, all the ceilings of the State Apartments were painted by Antonio Verrio, a Neapolitan artist. Only three of these ceilings now remain; the one in this room represents a Banquet of the Gods.

The fine specimens of wood carvings to be seen in this room are by Grinling Gibbons, representing fish, game, fruit, etc. Other fine examples of his work will be seen in succeeding rooms.

Pictures (left to right commencing over entrance door)

King Louis XIII. of France ..	<i>Belchamp, Jan Van.</i>
Marquis de Vieuxville ..	<i>Van Dyck, Sir Anthony (School of).</i>
Catherine of Braganza, Consort of King Charles II. ..	<i>J. Huysmann.</i>
Queen Elizabeth of Bohemia ..	<i>Honthorst, G.</i>
Charles, Prince of Wales, afterwards King Charles I. ..	<i>D. Mytens.</i>

Furniture.

A very fine inlaid Tudor Cabinet	<i>English, mid 16th century.</i>
Chairs and Stool ..	<i>English, late 17th century.</i>
A Medicine Cabinet ..	<i>German (Augsburg), late 17th century.</i>
A Cabinet ..	<i>Flemish, late 17th century.</i>
A Marqueterie Writing Table used by King William III. ..	<i>English, late 17th century.</i>
Two Walnut Cabinets ..	<i>English, early 18th century.</i>
Two Gilt Chairs and two Gilt Tables, style of Kent ..	<i>English, early 18th century.</i>
Two Gilt Mirrors ..	<i>English, early 18th century.</i>

Tapestries.

Two Panels of Tapestry made for King William III., representing the Arms, Cypher and Motto of William and Mary ..	<i>Flemish Brussels looming, late 17th century.</i>
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RUBENS ROOM.

So called owing to the majority of the pictures in the room being by this master. This room is used as the principal apartment when the suit of rooms is occupied by Sovereigns paying a state Visit to the Castle. Here, as in the following rooms, a plaster

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ceiling by Wyatville has replaced the painted ceiling by Verrio. The walls and suite of furniture are covered with crimson silk.

Pictures (left to right commencing over entrance door).

Portrait of Sir Peter Paul Rubens	<i>Rubens, Peter Paul.</i>
Equestrian Portrait of Philip II. of Spain	<i>Rubens, Peter Paul.</i>
The Holy Family	<i>Rubens. Peter Paul.</i>
Saint Martin Dividing his Cloak	<i>Van Dyck, Sir Anthony.</i>
Portrait of Isabella Brandt, first Wife of Peter Paul Rubens ..	<i>Rubens, Peter Paul.</i>
The Battle of Nordlingen, 1634..	<i>Rubens, Peter Paul.</i>
Portrait of a Man (attributed to)	<i>Rubens, Peter Paul.</i>
Portrait-Group of the Family of Sir Balthazar Gerbier	<i>Rubens, Peter Paul.</i>
Summer : A Landscape, Peasants going to Market..	<i>Rubens, Peter Paul.</i>
Equestrian Portrait of Archduke Ernest (?) of Austria	<i>Rubens, Peter Paul (School of).</i>
Winter Scene : Peasants in a Barn	<i>Rubens, Peter Paul.</i>

Furniture.

A Writing Table	<i>Style of Louis XIV. (1643-1715).</i>
A Cabinet	" " "
A pair of Armoires made for Prince Consort	" " "
A Clock, Boulle	<i>French, Louis XIV.</i>
A Clock by Lepaute. (This clock only requires winding once a year)	" " "
A Gilt Table	<i>English, early 18th century.</i>
A Secretaire	<i>Style of Louis XVI. (1774-1793).</i>

Ceramics.

A number of pieces of valuable Oriental Porcelain are arranged about this Room, amongst which are the following :—

Various pieces of Chinese (enamelled in colours of the famille verte) *Reign of K'ang Hsi (1662-1722).*

Two Pairs of Chinese Vases and a *Reign of Ch'ien Lung (1736-1795).*
Pair of Lions (as candlesticks) ..

THE STATE BEDROOM.

This room is fitted up as the State Bedroom when the suite is occupied. The walls are covered with green silk damask. The furniture is upholstered in old silk —Chinese style.

Pictures (left to right commencing over entrance door).

A Cabinet of Curiosities ..	..	<i>Heinz, Joseph.</i>
Landscape—Cattle crossing Stream ..	..	<i>a</i>
A Seaport with Ruins ..	..	<i>Claud Gelee (Lorrain).</i>
Landscape ..	..	<i>Teniers, David, Junior.</i>
A Farmhouse ..	..	<i>Teniers, David.</i>
Jacob Watering his Flock ..	..	<i>Zuccarelli, Francesco, R. A.</i>
Landscape with Figures ..	..
Landscape and Architecture ..	..	<i>Visentini, Antonio, and Zuccarelli, Francesco, R. A.</i>
Palladios design for a Bridge at the Rialto, Venice ..	..	<i>Canale, Antonio (Canaletto).</i>
Landscape with a View of Burlington House ..	..	<i>Visentini, Antonio, and Zuccarelli, Francesco, R. A.</i>
A Sacrifice to Jupiter ..	..	<i>Romano, Giulio dei Gianuzzi (called).</i>

Furniture.

A Tortoise-shell Toilet Set inlaid with silver ..	..	<i>French, late 17th century.</i>
A Pair of Commodes ..	..	<i>Style of Louis XV. (1715-1774).</i>
A Framed Mirror, carved, painted and gilt ..	..	<i>English, early 18th century.</i>
A State Bedstead (made and signed G. Jacob) ..	..	<i>French, Louis XVI.</i>
A Wardrobe. (This wardrobe was used by the Prince Consort) ..	..	<i>English, early 19th century.</i>

Textiles.

The borders of the curtains of the Bedstead, Quilt and Window Curtains were worked in silk embroidery for Queen Charlotte.

THE KING'S CLOSET.

This room is used as the Queen's Dressing Room when the suite is occupied. The walls are covered with crimson silk damask, and the furniture is upholstered in English embroidery.

Pictures (left to right commencing over entrance door).

View of an Italian Seaport ..	..	<i>Carlevariis, Luca.</i>
Landscape with Horses ..	..	<i>Van de Velde, Adriaen.</i>
Blindman's Buff ..	..	<i>Longhi, Pietro.</i>
Portrait of George Villiers, First Duke of Buckingham ..	..	<i>Janssen, (Johnson) Cornelis (Van Ceulen).</i>
An Encampment ..	..	<i>Wouwerman, Philips.</i>
The Morning Levee ..	..	<i>Longhi, Pietro.</i>
Portrait of a Man	<i>Van der Helst, Bartholemeno.</i>
Frances Stewart (afterwards Duchess of Richmond)	..	—

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Portrait of Prince Rupert (1619-1682)	<i>Lely, Sir Peter.</i>
Portrait of James II., when Duke of York	<i>Dobson, William.</i>
Portrait of a Lady	<i>Janssen, (Johnson) Cornelius (Van Ceulen).</i>
Portrait of Baptist May, Keeper of the Privy Purse to King Charles II., 1629-1698)	<i>Lely, Sir Peter.</i>
Portrait of Abraham Van der Doort (d. 1640), Modeller in Wax, Madalist, Keeper of the Royal Collections, and Compiler of the Catalogue of King Charles I.'s Pictures	<i>Dobson, William.</i>
Portrait of Rembrandt's Mother..	<i>Rembrandt, Harmensz van Rijn.</i>
Portrait of an Officer of the Papal Guard	<i>Parmegianino (Mazzuola Francesco).</i>
Portrait of a Young Man..	<i>Rembrandt, School of (Carel Fabritius?)</i>
Portrait of a Young Man ..	<i>Rembrandt, Harmensz van Rijn.</i>
A Seaport	<i>Carlevariis, Luca.</i>
The Daughter of Herodias ..	<i>Dolci, Carlo.</i>
Landscape with Figures ..	<i>Wouwerman, Philips.</i>
St. Mary Magdalene ..	<i>Dolci, Carlo.</i>
Landscape with Figures ..	<i>Wouwerman, Philips.</i>

Furniture.

A Marqueterie Writing Table and Mirror Frame	<i>English, late 17th century.</i>
Two Marqueterie Tables	<i>English, late 17th century.</i>
A Pair of Torchères or Lamp stands (<i>en suite</i> with Tables) ..	<i>English, late 17th century.</i>
Chairs (made and signed G. Jacob)	<i>French, Louis XVI.</i>

THE QUEEN'S CLOSET.

This room is used as the King's Dressing Room when the suite is occupied. The walls are covered with crimson silk damask, and the furniture is upholstered in English embroidery.

Pictures (left to right commencing over entrance door).

An Italian Seaport	<i>Carlevariis, Luca.</i>
Library of St. Mark's, Venice ..	<i>Canale, Antonio (Canaletto).</i>
The Grand Canal, Venice ..	" " "
Equestrian Statue of Bartolommeo Colleoni, Venice (A Capriccio)	" " "
The Arch of Septimus Severus at Rome	" " "

Portrait Group of Titian and His Friend .. . . .	..	<i>Titian (Tiziano Vecellio).</i>
The Ducal Palace (Venice) ..	..	<i>Canale, Antonio (Canaletto).</i>
The Arch of Constantine at Rome ..	„ „ „	„ „ „
The Campanile, Venice ..	„ „ „	„ „ „
The Church and Piazza of St. Mark, Venice	„ „ „ „ „	„ „ „ „ „
The Island of San Michele, Venice, now the Cemetery ..	..	„ „ „ „ „
On the Grand Canal, Venice ..	..	„ „ „ „ „
An Italian Seaport ..	..	<i>Carlevariis, Luca.</i> „
The Piazza and Campanile of St. Mark, Venice ..	..	<i>Canale, Antonio (Canaletto).</i>
Interior of St. Mark's, Venice, on a Good Friday ..	..	„ „ „ „ „
Ducal Palace and Prison, Venice ..	..	„ „ „ „ „
Interior of St. Mark's, Venice ..	..	„ „ „ „ „

Furniture.

A Pair of Torchères or Lamp Stands .. . . . .	..	<i>English, late 17th century.</i>
A Commode (Vernis Martin) and a Pair of Encoigneures en suite ..	..	<i>French, Louis XV.</i>
A Commode, style of Regence ..	..	<i>English, middle 18th century.</i>
Chairs and Settee (made and signed G. Jacob) .. . . . .	..	<i>French, Louis XVI.</i>

THE PICTURE GALLERY.

So called owing to the majority of the pictures in the room being masterpieces and of great value. This room is used generally as a Writing Room when the suite is occupied.

Pictures (left to right commencing over entrance door).

View of the Campagna of Rome, from Tivoli .. . . .	..	<i>Claud Gelee (Lorrain).</i>
Sir Henry Guldeford, K.G. ..	..	<i>Holbein, Hans, the Younger.</i>
King Henry VIII... ..	..	<i>Franco-Flemish School.</i>
Derek Born, a Merchant of the Steelyard .. . . .	..	<i>Holbein, Hans, the Younger.</i>
Thomas Howard, Third Duke of Norfolk, K.G., Earl Marshal (1473-1554) (Uncle to King Henry VIII., Queen Anne Boleyn and Queen Catherine Howard ..	..	„ „ „
Christ Calling Mathew from the Receipt of Customs	<i>Cornelius Van Coninxloo.</i>
Queen Mary I.	<i>Franco-Flemish School.</i>
King Edward VI.	„

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John van der Goes of Antwerp, Goldsmith in London, Friend and Executor of the Painter's Will in 1543 .. .	<i>Holbein, Hans, the Younger.</i>
Queen Elizabeth when Princess ..	<i>Franco-Flemish School.</i>
Landscape .. .	<i>Claude Gelee (Lorrain).</i>
Portrait of a Florentine Lady ..	<i>Sarto, Andrea del (D' Agnolo)</i>
Portrait of a Young Man, called a Portrait of Raphael .. .	<i>Raphael, School of</i>
The Holy Family .. .	<i>Sarto, Andrea del (D' Agnolo)</i>
Portrait of a Man (dated 1548) ..	<i>German School.</i>
Portrait of a Man holding a book ..	<i>Venitian School.</i>
Portrait of the Gardener of Pier- francesco de'Medici, Duke of Florence .. .	<i>Franciabigio (Francesco di Cristofano Bigi).</i>
Henry VII. and His Family with St. George and the Dragon ..	<i>Anglo-Flemish School.</i>
A Female Head .. .	<i>Parmegianino (Francesco Mazzuola).</i>
Portrait of Man feeding a Hawk ..	<i>North Italian School.</i>
The Holy Family .. .	<i>Sarto, Andrea del (D' Agnolo) School of.</i>
Portrait of a Young Man .. .	<i>German School.</i>
Portrait of a Man .. .	<i>Parmegianino (Francesco Mazzuola).</i>
Man with a Sword .. .	<i>Caravaggio, Michel Angelo Amerigi Da.</i>
Landscape .. .	<i>Poussin, Gaspar.</i>
Portrait of a Divine .. .	<i>Bruyn, Bartholomans de (?)</i>
Portrait of Joost (or Cornelius) Van Cleef .. .	<i>Van Cleef, Joost (or Corne- lis).</i>
St. Peter delivered from Prison ..	<i>Steenwyck, Hendrik van, Jun.</i>
The Money Changers .. .	<i>Marinus Van Roymerswael, or Cornelis Van de Capelle.</i>
Interior of Antwerp Cathedral by Day .. .	<i>Neefs, Pieter. Figures by Brueghel.</i>
Portrait of a Burgomaster of Basle ..	<i>Bock, Hans.</i>
Portrait of Cardinal Grimani ..	<i>Florentine School.</i>
Portrait Group of da Montefeltro, Duke of Urbino, and his son, Guidobaldo, and Suite, listening to a lecture .. .	<i>Melozzo da Forli (or Justus van Ghent).</i>
Interior of Antwerp Cathedral by Night .. .	<i>Neefs, Pieter. Figures by Brueghel.</i>
Portrait of a Lady of Basle ..	<i>Bock, Hans.</i>
The Nativity of Christ .. .	<i>German School.</i>
The Virgin and Child with Saints and Donors (A Triptych) .. .	<i>Provost, Jan.</i>
Portrait of Erasmus .. .	<i>Penez, Georg.</i>
Portrait of the Painter's Wife ..	<i>Van Cleef, Joost (or Corne- lis).</i>

- Waterfall in a Landscape Poussin, Gaspar.
 Portrait of Lady Margaret Douglas,
 Countess Lenox (1515-1578) ..
 A Boor holding an Earthen Bottle Brouwer, Adriaen.
 Portrait of Anne of Cleves, Fourth Holbein, Hans (after) Harry-
 Queen Consort of Henry VIII. .. son, Miss S. C. (copy by).
 Head of a Friar reading a Book .. Flemish School.

Furniture.

- A Writing Table French, Louis XIV.
 A Cabinet, Boulle (signed E. Le
 Vasseur) French, Louis XIV.
 A Pair of Cabinets French, style of Louis XIV.
 A Table (bearing the arms of the
 de Gondi family, Duke de Retz) French, Louis XIV.
 A Cabinet with monogram of
 William and Mary (under the
 influence of Boulle, probably
 made by French workmen) .. English, late 17th century.
 A Small Table (under the influence
 of Boulle, probably made by
 French workmen) .. English, late 17th century.
 A Commode (initialled B. V. R. B.,
 ME). French, Louis XV.
 A Table, Sèvres plaque in top,
 Letter dated 1765 French, Louis XV.
 A Commode French, Louis XVI.

Ceramics.

- A number of pieces of valuable Oriental Porcelain are arranged
 about this Room, amongst which are the following :—
 Two Pairs of Celadon Vases, Reign of Ch'ien Lung (1736-
 Chinese 1795).
 Four hexagonal Vases with covers Japanese Arita, late 17th
 century.

THE VAN DYCK ROOM.

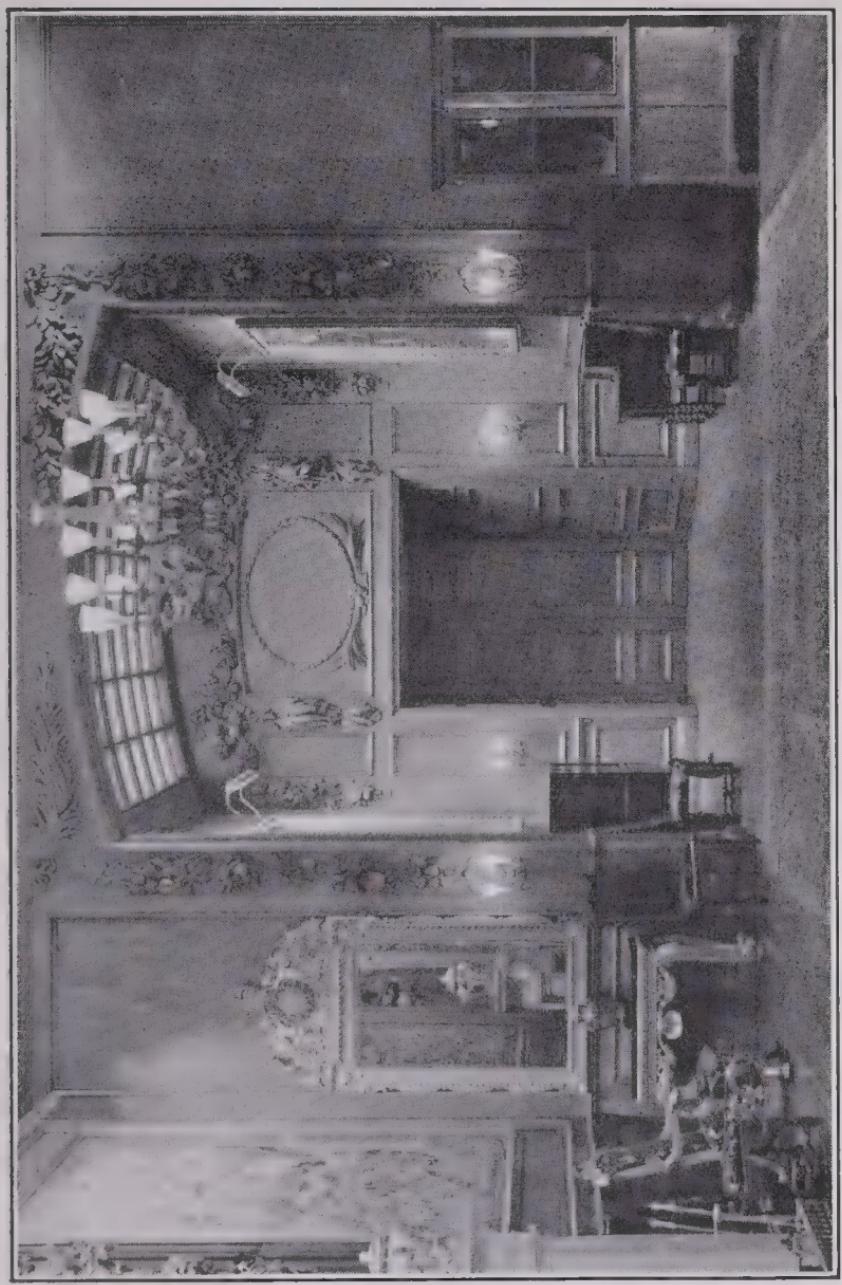
So called on account of all the pictures except two
 being by this master. When the Court is at Windsor
 this room is sometimes used as a Drawing Room.

Pictures (left to right commencing over entrance door).

- Portrait of Pieter Snayers (?),
 Battle-Painter Van Dyck, Sir Anthony.
 Portrait of Mary Curzon, Countess of Lely, Sir Peter. Copy after
 Dorset, Governess to the younger Sir Anthony Van Dyck.
 Children of King Charles I.
 Portrait of Henrietta Maria, Queen Van Dyck, Sir Anthony.
 Consort of King Charles I.
 Portrait-Group of George Villiers,
 Second Duke of Buckingham,
 K.G., and his brother, Lord
 Francis Villiers

Portrait-Group of Charles, Prince of Wales, James, Duke of York, and Princess Mary, Children of King Charles I.	<i>Van Dyck, Sir Anthony.</i>
Portrait of Sir Anthony Van Dyck	" " "
Portrait of Venetia Stanley, Wife of Sir Kenelm Digby, in the character of "Prudence" (d. 1633)	" " "
Portrait of King Charles I. on a white horse, attended by M. St. Antoine	" " "
Portrait of Lucy Percy, Countess of Carlisle	" " "
Portrait of Henrietta Maria, Queen Consort of King Charles I.	" " "
Portrait-Group of the Five Children of King Charles I.	" " "
Portrait of King Charles I. in three positions	" " "
Portrait of Henrietta Maria, Queen Consort of King Charles I.	" " "
Portrait of Ditto Ditto	" " "
Portrait-Group of King Charles I. Queen Henrietta Maria, and Prince Charles and Princess Mary	" " "
Portrait of Thomas, Prince de Savoie Carignan, Commander of the Spanish Forces in the Netherlands	" " "
Portrait of Beatrice de Cusance, Wife of Eugene Perrenot de Granville d'Oiselet, Prince de Cante-Croix, and afterwards Second Wife of Charles III., Duke of Lorraine (1614-1663)	" " "
Portrait of Sir Kenelm Digby (1603-1665)	" " "
Portrait-Group of Thomas Carew and Thomas Killigrew	" " "
Portrait of Charles, Prince of Wales afterwards King Charles II.	" " "
Portrait of Mary Villiers, Duchess of Richmond and Lennox, in the character of "St. Agnes"	" " "
Portrait of Hendrick, Count van der Berg, Commander of the Spanish Forces in the Netherlands	" " "
Portrait of King Charles I.	<i>Janssen (Johnson), Ceulen, Cornelius (?).</i> <i>van</i>
Portrait of Henrietta Maria, Queen Consort of King Charles I.	<i>Janssen (Johnson), Ceulen, Cornelius.</i> <i>van</i>

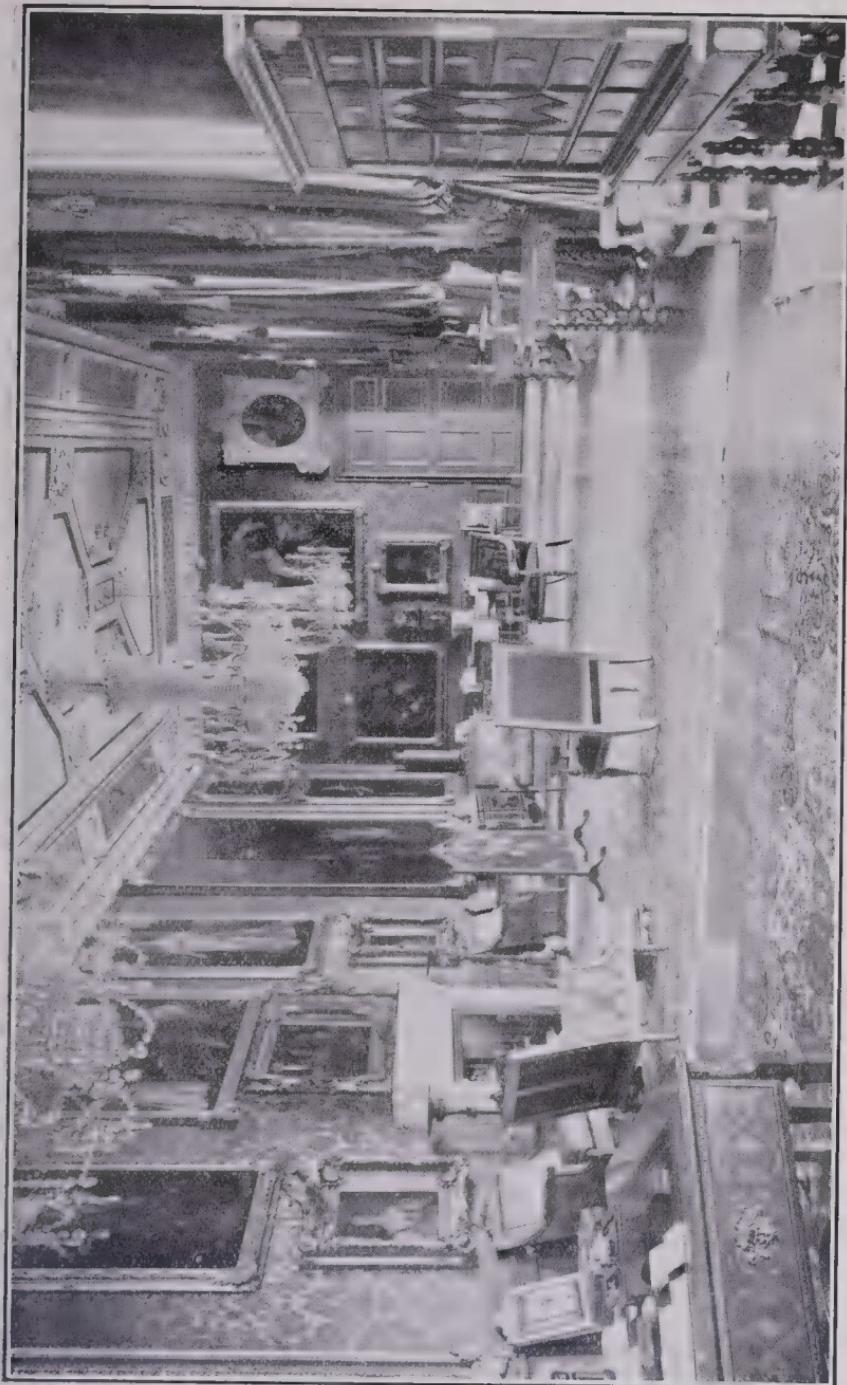
Charles II's Dining Room





The Bed in the State Bedroom

The Van Dyck Room





The Audience Chamber

Furniture.

- A Pair of Cabinets English, middle 17th century.
 (Made for Queen Henrietta Maria,
 both bearing her monogram in
 silver).
- A Silver Table and Mirror English, late 17th century.
 (These were presented to King
 Charles II. by the City of
 London).
- A Silver Table and Mirror English, late 17th century.
 (These were presented to William
 III. by the City of London).
- Two Writing Tables English, Style of Louis XIII
 Signed and dated Le Gaigneur,
 1702 (19, Queen St., London).
- A Pair of Gueridons, Boulle .. . French, Louis XIV.
- A Clockcase (present works by
 Vulliamy).
- A Pair of Encoignures French, Louis XV. (Caffieri
 School).
- Suite of Furniture (signed G.
 Jacob) Louis XVI.
- Three Commodes (Japanese panels) Louis XVI.

THE QUEEN'S AUDIENCE CHAMBER.

In this room the ceiling was painted by Verrio, introducing Catherine of Braganza representing Britannia proceeding towards the Temple of Virtue in a car drawn by swans and accompanied by Ceres, Pomona, Flora and other deities.

Pictures (left to right commencing over entrance door).

- Portrait of William II., Prince of
 Orange (1626-1650) .. . Honthorst, Gerard van.
- Portrait of Frederick Henry, Prince
 of Orange (1584-1647)
- Portrait of Mary, Queen of Scots
 (1542-1587) Pourbus, Frans, School of.

Furniture.

- A Leather Trunk, bearing the
 initial of King Charles I. . . English, middle 17th century.
- A Cabinet Flemish, middle 17th century.
- A Cabinet Flemish, late 17th century.
- Chairs and Torchieres English, 17th century.
- A Pair of Cabinets (on stands) .. Japanese, middle 18th cen.
 (The stands are English, early tury.
 18th century).
- A Pair of Gilt Pier Tables middle 18th century.

Tapestry.

Three Panels, part of a Set representing the Story of Esther and Mordecai. (All panels are made and signed by Cozette or Audran). *French, Gobelin looming, late 18th century.*

THE QUEEN'S PRESENCE CHAMBER.

The ceiling of this room is the third and last of those painted by Verrio, and represents the Queen seated under a canopy spread by Time and supported by Zephyrs. Below this group Justice is driving away Sedition, Envy, and other evil genii.

Pictures (left to right commencing over entrance door).

Portrait of Frances Stewart, Duchess of Richmond and Lennox (1658-1718) *Kneller, Sir Godfrey.*

Portrait-Group of Elizabeth Charlotte, Princess Palatine, Duchess of Orleans, with her son, Philippe, afterwards Regent of France, and her daughter Elizabeth, afterwards Duchess of Lorraine. *Mignard, Pierre.*

Portrait of H.R.H. William, Duke of Gloucester, K.G., Son of Queen Anne (1689-1700) . . . *Lilly, Edward.*

Furniture.

A Set of ten State Arm Chairs . . *Italian, Venetian, late 17th century.*

A Marble Clock Case, by Bacon, English, late 18th century. under which is the Latin inscription : "Quæ lenta accedit quam velox præterit hora! Ut capias, patiens esto, sed esto vigil" (Cowper). Translation : "Slow comes the hour : its passing speed how great! Waiting to seize it—vigilantly wait."

A Pair of Pier Tables *English, middle 18th century.*

A Pair of large Mirrors *English, early 19th century.*

A Pair of Cabinets *English, early 19th century.*
(Drawer Fronts, 17th century).

Tapestry.

Four Panels (completing the set of seven mentioned in previous room) representing the Story of Esther and Mordecai. *French, Gobelin looming, late 18th century.*

(All panels are made and signed Cozette or Audran).

THE GUARD ROOM.

The decoration of this room forms a great contrast to the preceding rooms. The most commanding object is the figure clad in the armour of the King's Champion and seated upon a charger. For centuries it was customary for the King's Champion to ride into the Banqueting Room at the Coronation and challenge to fight anyone who dared to oppose the King. In doing so he would throw down his gauntlet, which act he is represented as doing. This suit of armour was made for Sir Christopher Hatton (Captain of the Guard to Queen Elizabeth) by Jacob Topf or Jacobi in 1585 (English).

In Cabinets arranged around the bay window is a very fine collection of various swords. One contains a collection of Town Swords of late 17th century to early 19th century. Another contains a fine series of Military Swords. In one is the gold-mounted sword given by Napoleon I. to the Prince of Peace; also a fine sword worn by Napoleon when First Consul, and the sword of Joseph Bonaparte which was captured at Vittoria. Other swords belonged to Charles I., the great Duke of Marlborough, John Hampden, etc. One very special object is the embossed and damascened shield, formerly called the "Cellini Shield," but which is now believed to have been made by a French armourer much later in the 16th century.

Bronze Busts (left to right commencing from entrance door).

Philip II. of Spain.

Duke of Alva.

Charles V. of Germany.

Sully.

Two other notable busts, but in marble, are the Duke of Marlborough, by John Henning, and the Duke of Wellington, by Chantrey. Over these are placed annually by their present representatives two French banners—one of three Fleurs-de-Lis, the other the Tricolour—on the anniversaries of the Battles of Blenheim and Waterloo. By this tenure they hold the estates of Blenheim Park and Strathfieldsaye.

Pictures (left to right commencing from entrance door)

Portrait of Edward, the Black

Prince (1330-1376) . . . Belcamp, Jan van.

Portrait of King Edward IV. "

Portrait of King Edward III. "

Portrait of a Spanish Nobleman ... Pantoja de la Cruz, Juan.

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Portrait of Frederick William, Duke of Brunswick (1771-1815)	<i>German School.</i>
Portrait of Ernest, Count Mans- feldt (1576-1626) .. .	<i>Mytens, Daniel.</i>
Portrait of Nicholas I., Emperor of Russia (1796-1855) .. .	<i>Kruger, Franz.</i>
Portrait of King Charles II. ..	<i>Lely, Sir Peter.</i>
Portrait of Henry, Prince of Wales 1594-1612) .. .	<i>Van Dyck, Sir A. Copy after Van Somer, Paul.</i>
Portrait of Frederick the Great, King of Prussia .. .	<i>Pesne, Antoine.</i>

Furniture.

A Writing Table (signed Jacob) ..	<i>French, Empire style.</i>
(This Table was one of a pair used by Napoleon Bonaparte).	
A Carved Chair .. .	<i>English, early 19th century.</i>
(This Chair was made from the elm tree that stood in the centre of the British battle line at Waterloo).	
Three Carved Oak Chairs .. .	<i>English, early 20th century.</i>
(These Chairs were used by King George V., Queen Mary and H.R.H. the Prince of Wales at Carnarvon Castle at the In- stallation of H.R.H. the Prince of Wales, July 13th, 1911).	
A Carved Cabinet .. .	<i>English, early 20th century.</i>
(Designed and executed by the Staff and Students of the School of Art Woodcarving, South Kensington, and was given by them to King George V. and Queen Mary at their Coronation).	

Tapestry.

On the wall at the back of the
Gallery is a Panel of Tapestry
(subject : Tobit, Tobias, Anna *Flemish, Brussels looming,*
and the Angel .. . *late 16th century.*

ST. GEORGE'S HALL.

This room, the largest in Windsor Castle (185 feet long, 30 feet wide) was built by Edward III. It was usual to hold here a Banquet of Knights of the Garter on the 23rd April—St. George's Day.

During State Visits or other important ceremonies
Banquets are held here.

The ceiling, walls and window recesses are decorated with the arms of all the Knights of the Garter from the origin of the Order (1344) to the present time, and the names of all the Knights are written on the panels of the dado. In the Gallery at the east end is a fine organ, which has a double key-board, one on the St. George's Hall side, and on the other side the Private Chapel. The Gallery at the west end is used by military bands during banquets, etc.

The present Gothic decoration of the room was carried out by Wyatville for King George IV.

Marble Busts, &c.

(left to right, commencing from entrance door).

George II.	William, Duke of Cumberland.
George III.	Edward Augustus, Duke of York.
George IV.	William Henry, Duke of Gloucester.
William IV.	Frederick, Duke of York.
Prince Consort.	Frederick, Duke of York. 1813.
Queen Victoria.	Edward, Duke of Kent.
Edward VII.	Ernest, Duke of Cumberland.
Duke of Edinburgh.	The Duke of Sussex.
Duke of Connaught.	Adolphus, Duke of Cambridge.
Prince Leopold.	George, Duke of Cambridge.
Charles I.	George I.
Queen Anne.	

Pictures (left to right, commencing from entrance door).

Portraits of Sovereigns of the Order of the Garter :

James I.	Van Dyck, Sir Anthony. Copy after Van Somer, Paul.
Charles I.	Van Dyck, Sir Anthony.
Charles II. . . . .	.. Lely, Sir Peter.
James II. . . . .	.. Kneller," Sir "Godfrey.
Queen Mary II. " " "
William III. " " "
Queen Anne . . . . .	.. Seeman, Enoch."
George I. . . . .	.. Dupont, Gainsborough, after Gainsborough, Thomas, R.A.
George II. . . . .	.. Lawrence, Sir Thomas, P.R.A.
George III.	
George IV.	

GRAND RECEPTION ROOM.

In this room the guests are received when State Banquets, etc., are held in St. George's Hall or the

Waterloo Gallery. The decoration of this room (in the style of Louis XV.) was executed by Wyatville for King George IV.

The large Malachite Vase standing in the centre of the window was given to Queen Victoria by Nicholas I., Emperor of Russia.

Bronze Busts.

Conde.	Turenne.	Cardinal Richelieu.
Charles I.	Alexander, Duke of Wurtemberg.	

Furniture.

Four large Pier Tables .. .	..	<i>English, Empire.</i>
Two Circular Tables .. ..	..	" "
An Oriental Clock and Oriental Barometer, bought for the Brighton Pavilion .. ..	..	" "
Settees and Chairs .. ..	..	<i>English, early 20th century.</i>

Tapestry.

A Set of six Panels representing the Story of Jason and Medea, given by Charles X. of France to King William IV. .. ..	..	<i>Gobelins looming, late 18th century.</i>
The Settees and Chairs are covered Beauvais, middle and late with tapestry .. ..	..	<i>18th century.</i>

THE THRONE ROOM.

Many Royal Investitures of the Order of the Garter have taken place in this room, among which may be mentioned those of Louis Phillippe, King of the French ; Napoleon III., Emperor of the French ; Victor Emanuel, King of Italy ; Haakon, King of Norway ; Manuel, King of Portugal, and the present Prince of Wales.

Pictures (left to right).

Prince Consort .. ..	..	<i>Winterhalter, Franz Xaver.</i>
Queen Victoria .. ..	..	<i>Shee, "Sir Martin Archer, P.R.A.</i>
William IV. .. ..	..	<i>Dupont, Gainsborough. Copy after Gainsborough, Thomas, R.A.</i>
George III. .. ..	..	<i>Lawrence, Sir Thomas, P.R.A.</i>
George IV. .. ..	..	<i>Kneller, Sir Geoffrey (Copy after).</i>
George I. .. ..	..	<i>Kneller, Sir Godfrey (?)</i>
George II. .. ..	..

Furniture.

Two Cabinets .. ..	.. French, style of Louis X IV.
A Cabinet with Japanese Lacquer	French, style of Louis X V. panels.
A Set of Stools covered with Garter blue velvet	English, middle 18th century.
A Clock, by Maniere	French, middle 18th century.
A Coin Cabinet	English, early 19th century.
A Throne Chair, gilt	English, early 20th century.

ANTE THRONE ROOM.

This room and the previous room were originally of the same size, but Wyatville reduced this room to its present size to enlarge the Throne Room.

Marble Busts.

King Victor Emanuel	Boehm, <i>Sir Edgar</i> .
Emperor Napoleon III.	"
Both were invested Knights of the Garter in the Throne Room, 1855.	

Pictures (left to right, commencing over door).

A Country Dance	Zuccarelli, <i>Francesco</i> .
The Meeting of Isaac and Rebecca	" "
Landscape	" "
The Finding of Moses	" "
An Italian Wedding	" "

WATERLOO GALLERY.

The site of this room was originally a courtyard, which was converted to its present purpose early in the nineteenth century, the lantern light being rendered necessary by the high surrounding walls. This light is on the lines of that of a cabin of a ship, which is attributed to the fact that William IV., then Sovereign, had served for many years in the Royal Navy.

Round the light are Heraldic Badges, such as the Portcullis, Rose-en-Soleil, Red Rose, White Rose, Shamrock, Thistle, Falcon and Fetter-Lock, and Crowned Fleur-de-lis; also Mottoes, such as *Dieu et mon Droit*, *Ich Dien*, *Hou Mont*, *Tri juncta in uno*, and *Honi soit qui mal y pense*.

The walls are covered by portraits, all of which are individuals connected with the final victory of the

Allied Powers over Napoleon. The majority were painted at the command of the Prince Regent to commemorate the Victory and Peace of Paris. A considerable portion are from the brush of Sir Thomas Lawrence.

The Carpet, which is one of the largest ever manufactured in a single piece, was made for Queen Victoria in Agra Prison.

Pictures (left to right commencing over entrance door).

Louis, Duc D'Angouleme (1775-1844), son of Charles X., King of France, and Son-in-law of Louis XVI.	.. .. ..	Lawrence, Sir Thomas, P.R.A.
Admiral John Payne	.. .. ..	Hoppner, John, R.A.
Frederick William, Duke of Brunswick-Wolfenbuttel	.. .. ..	Corden, William, junior.
Admiral George Keith Elphinstone, Viscount Keith, G.C.B. (1746-1823)	.. .. ..	Hoppner, John, R.A.
Prince Leopold of Saxe-Coburg, afterwards King of the Belgians (1790-1865)	.. .. ..	Lawrence, Sir Thomas, P.R.A.
H.R.H. Adolphus, Duke of Cambridge, K.G., sixth Son of George III. (1774-1850)	.. .. ..	Lawrence, Sir Thomas, P.R.A.
Robert Jenkinson, Earl of Liverpool (1770-1826), Prime Minister	.. .. ..	Lawrence, Sir Thomas, P.R.A.
King William IV.	.. .. ..	Wilkie, Sir David, R.A.
King George III.	.. .. ..	Beechey, Sir William, R.A.
King George IV.	.. .. ..	Lawrence, Sir Thomas, P.R.A.
Robert Stewart, Viscount Castle-reagh, afterwards Second Marquess of Londonderry, K.G. (1769-1822)	.. .. ..	Lawrence, Sir Thomas, P.R.A.
H.R.H. Frederick, Duke of York, K.G. (1763-1827)	.. .. ..	Lawrence, Sir Thomas, P.R.A.
General Sir James Kempt, G.C.B. (1764-1854), Governor-General of Canada (1828-1830)	.. .. ..	Mc Innes, Robert.
Count Platoff, Hetman of the Cossacks of the Don (d. 1818).	.. .. ..	Lawrence, Sir Thomas, P.R.A.
Arthur Wellesley, First Duke of Wellington, K.G. (1769-1852).	.. .. ..	Lawrence, Sir Thomas, P.R.A.
Field Marshal Gebhardt Lebrecht von Blucher, Prince of Wahlstadt (1742-1819)	.. .. ..	Lawrence, Sir Thomas, P.R.A.
Count Carl August von Alten, G.C.B. (1764-1840)	.. .. ..	Reichmann, Georg Friedrich.

Baron von Humboldt (1767-1835)	<i>Lawrence, P.R.A.</i>	Sir (and	Thomas, Richard Evans).
George Canning (1770-1827)	<i>Lawrence, P.R.A.</i>	Sir	Thomas,
Henry, Third Earl Bathurst, K.G. (1762-1834)	<i>Lawrence, P.R.A.</i>	Sir	Thomas,
Ernst Friederich, Count Munster (1766-1839)	<i>Lawrence, P.R.A.</i>	Sir	Thomas,
Henry William Paget, First Marquess of Anglesey, K.G. (1768-1854)	<i>Shee, Sir P.R.A.</i>	Martin	Archer,
Sir William Congreve (1772-1828)	<i>Lonsdale, James.</i>		
Alexander Ivanovitch, Prince Tschernyscheff (1785-1857)	<i>Lawrence, P.R.A.</i>	Sir	Thomas,
Sir David Dundas, K.B., Commander-in-Chief (1736-1820)	<i>Owen, William, R.A.</i>		
William, Prince of Orange (1792-1849), afterwards William II., King of the Netherlands	<i>De Keyser, Nicaise.</i>		
Ercole, Cardinal Consalvi (1757-1824)	<i>Lawrence, P.R.A.</i>	Sir	Thomas,
Carl August, Prince von Hardenberg (1750-1822)	<i>Lawrence, P.R.A.</i>	Sir	Thomas,
H.I.M. Alexander I., Emperor of Russia (1777-1825)	<i>Lawrence, P.R.A.</i>	Sir	Thomas,
H.I.M. Francis I., Emperor of Austria (1768-1835)	<i>Lawrence, P.R.A.</i>	Sir	Thomas,
H.M. Frederick William III., King of Prussia (1770-1840)	<i>Lawrence, P.R.A.</i>	Sir	Thomas,
Charles Robert, Count Nesselrode (1770-1862)	<i>Lawrence, P.R.A.</i>	Sir	Thomas,
Pope Pius VII. (1742-1823)	<i>Lawrence, P.R.A.</i>	Sir	Thomas,
Rowland, Viscount Hill, G.C.B. (1772-1842)	<i>Pickersgill, R.A.</i>	Henry	William,
H.M. Charles X., King of France (1757-1836)	<i>Lawrence, P.R.A.</i>	Sir	Thomas,
Prince Charles Philip of Schwarzenburg (1771-1820)	<i>Lawrence, P.R.A.</i>	Sir	Thomas,
The Archduke Charles of Austria (1771-1847)	<i>Lawrence, P.R.A.</i>	Sir	Thomas,
Sir Thomas Picton, G.C.B. (1758-1815)	<i>Shee, Sir P.R.A.</i>	Martin	Archer,
John, Count of Capo D'Istria (1780-1831)	<i>Lawrence, P.R.A.</i>	Sir	Thomas,
Clement Wenceslaus Nepcucene Lothaire, Prince Metternich (1773-1859)	<i>Lawrence, P.R.A.</i>	Sir	Thomas,
Armand Emmanuel, Duc de Richelieu (1776-1822)	<i>Lawrence, P.R.A.</i>	Sir	Thomas,
General Theodore Ouvaroff (d. 1824)	<i>Lawrence, P.R.A.</i>	Sir	Thomas,

THE GRAND VESTIBULE.

This Vestibule completes the tour of the State Apartments. It forms a Museum in which are stored many articles of great value and historic interest, most of which have been presented to Queen Victoria or to her successors. The marble Statue of Queen Victoria by Sir Edgar Boehm forms a prominent feature.

A collection of Firearms, dating from middle 16th century to the present time.

The Throne of the King of Kandy, *Singhalese, late 17th century.*
(The throne and stool are overlaid with plates of gold and set with precious stones).

A Tiger's Head of Gold and a Jewelled Peacock, which formed part of the throne of the Tippoo Sultaun and were taken at the storming of Seringapatam, 1799.

The Black Flag of the Khalifa, captured at Omdurman.

The Union Jack carried by Colonel Sir Frank Younghusband on his mission to Tibet.

The Union Jack flown over the British Legation at Pekin, when besieged in 1900 (Boxer Rebellion).

Two Silver Models of Ships, the old *Britannia*, 120 guns (1837). and the *Victoria* (1887). Jubilee Presents to Queen Victoria.

Two Throne Chairs, covered in beaten silver, of Bahadoor Sha, King of Delhi, taken at the capture of Delhi, September, 1857.

Two Stools with silver mounts, which belonged to King Prempeh of Ashanti. One presented to Queen Victoria, the other to King Edward VII.

Four Arm Chairs of Ivory, pencil gilt, which belonged to Tippoo Sultaun.

Pictures.

The Consecration of the Statutes of the Order of the Garter ..	West, Benjamin, P.R.A.
Edward III., receiving the Black Prince after the Battle of Crecy ..	" " "
Edward the Black Prince receiving King John of France as captive after the Battle of Poictiers ..	" " "
St. George rescuing Una from the Dragon ..	" " "

Visitors leave the State Apartments by a staircase leading to the base of King John's Tower, one of the oldest and least altered portions of the Castle. The Tower is supposed to have received its name from King John of France, who was imprisoned therein.

THE GREAT QUADRANGLE.

After leaving the State Apartments the Great Quadrangle is seen on the left.

The buildings round the Quadrangle occupy three sides of the square. The block of buildings on the left contain the State Apartments, and the State Entrance is under the Tower in the centre which gives access to the Grand Staircase.

Facing the railings on the far side of the Quadrangle are the apartments occupied by their Majesties and the Royal family.

A feature of the Quadrangle is an Equestrian Statue of Charles II., an inscription upon which states that in 1680 Tobias Rustat (who was Keeper of the King's Wardrobe) "humbly gave and dedicated this statue to his most gracious master, Charles II., the best of Kings."

THE ROUND TOWER OR KEEP.

The Round Tower has been the central feature of the Castle since its original conception. The early Norman structure was probably some form of fortification erected on a natural mound, protected by a moat, probably also by a strong palisade. This was replaced by a masonry ring wall, late in the 12th century. The first substantial building erected on the mound was known as the Rose Tower, which was built by Edward III., and in which the King convened a "Round Table" after the manner of the mythical King Arthur. Knights and Squires from every country in Christendom, as well as those of England, were invited to attend, and the meeting took place within the Tower. In 1344 the order now known as the Order of the Garter was established within its walls, when 26 Knights were elected members, including Edward III. and the Black Prince. Persons of importance have been held captive in the Tower from its earliest times till the reign of George III. The Tower is the official headquarters of the Governor of the Castle, an office which dates back to the reign of William the Conqueror.

The Tower was raised to its present elevation by Wyatville during the extensive renovations carried out early in the nineteenth century. The present Tower is considerably higher than any previous building, and is crowned with a flag tower, from which the Royal Standard is flown when the King is in residence, the Union Jack being displayed on other occasions. An ornamental old-time garden now takes the place of the original moat.

The entrance by which visitors are admitted for the ascent to the battlements is almost opposite the archway leading to the North Terrace. On the journey up will be noted an old piece of Ordnance let into the wall and commanding the staircase.

Close by is an arched gateway leading to the principal dwelling rooms of the Tower. Higher up is mounted a large bell brought from Sebastopol at the time of the Crimean War. This was cast at Moscow and weighs over 17 cwt. It is rung only on the death of a Sovereign.

From the battlements under favourable weather conditions a most extensive view is obtainable, and the winding course of the River Thames, from which the name of Windsor is by some thought to be derived, should be noted. On a clear day places or objects in the following twelve counties can be identified : Berks, Bucks, Middlesex, Surrey, Oxford, Hertford, Bedford, Essex, Wilts, Hants, Kent, and Sussex.

The Royal Standard, which is displayed when the Sovereign is in residence, measures 24 feet by 12 feet. In his absence a Union Jack is hoisted. A smaller flag is substituted in each case when the weather is unfavourable.

The flag-staff is 73 feet 9 inches in height and 5 feet 3 inches in girth, while the truck is 300 feet above the level of the river.

In the centre of the Tower is a well, 164 feet in depth.

THE NORMAN GATE.

Opposite the entrance to the Round Tower is a short stone staircase leading back to the North Terrace, and just beyond is the Norman Gate. This shows remains of original work of the 14th century, and the ancient portcullis may still be seen drawn up above the entrance.

The Tower adjoining has much historical interest. It was built by Edward III. in 1352, and has been the residence of many notable men. It was also used for many centuries as a State prison house, and many of those who were compulsory dwellers within its walls have left inscriptions there. The earliest of these was an Abbot of Chertsey who was imprisoned in the Tower in the reign of Edward IV.

THE DEANERY.

Returning down the Hill, after passing the office of the Lord Chamberlain's Department, a house will be seen on the right faced by a small garden. This is the Deanery. The building was erected by Dean Urswick in the year 1500. It was afterwards much improved by Dean Keppel in the middle of the eighteenth century, and further alterations were made by Dean Hobart in the reign of William IV.

It was in the Deanery dining-room that the body of King Charles I. rested prior to interment in the Chapel.

THE ALBERT MEMORIAL CHAPEL.

The Albert Memorial Chapel was originally of earlier foundation than St. George's. It is externally of six bays with a polygonal apse at the east end. Strong buttresses support the walls to their extreme height. The lower part of the walls is decorated with the crowned portcullis treated in various ways; some have the griffin and greyhound as supporters, some are without them; the central one is surmounted by an angel, while the two at the ends have the Tudor rose above. The upper parts of the buttresses are also ornamented with the portcullis.

The windows are fine specimens of late Perpendicular work. Along the top is a pierced parapet, through which square-headed pedestals are carried as continuations of the buttresses. Along the upper walls near the parapet are a number of heraldic devices and grotesque heads.

A Chapel stood upon this site in the days of Henry III., the arcading of the north wall of which may still be seen in the Dean's Cloister. The ancient Chapel was re-built by Henry VII. as a Royal Mausoleum for himself, but that monarch afterwards decided to be buried at Westminster. Wolsey, ambitious to be great even in death, persuaded Henry VIII. to grant him the building so that he might erect therein a magnificent tomb for himself—hence it was known as Wolsey's Tomb House. But Wolsey fell from his high estate ere he had completed his design, although he had spent much to make his tomb to rival in splendour the tomb of Kings.

The next we hear of the Chapel is in the reign of Charles I., who also wished to embellish it as a burying place for himself and family; but, again, circumstances interposed to prevent the design being achieved. The Parliamentary forces, becoming possessed of the Castle, seized the wealth of enrichment inside the Chapel and sold it. The sarcophagus of black marble which Wolsey had hoped would enclose his remains seems to have escaped the spoiler's hands, and centuries afterwards was used to contain those of Lord Nelson in the crypt of St. Paul's Cathedral.

The subsequent vicissitudes of Wolsey's Chapel included its public use, in the time of James II., for the ceremonials of the Roman Church; and in 1810, George III. excavated the ground beneath and made it what it was originally intended to be—a Royal Tomb House.

This Chapel is joined on the west to that of St. George by a curtain wall containing an open window, while over the arched doorway are the arms and supporters of Henry V. It is not clear why this device was inserted here, as this part of the Chapel was built by Henry VII.

THE CHAPEL INTERIOR.

The interior of this Chapel is of a magnificent character, for all that wealth and talent could produce was secured by Queen Victoria when she resolved to restore and beautify this historic building as a memorial to the Prince Consort.

Immediately in front of the doorway is the **Duke of Albany's Tomb**, of white marble, upon which reclines a marble statue of the Duke wearing the uniform of the Seaforth Highlanders.

At the far end is the **Cenotaph of the Prince Consort** with a recumbent figure of the Prince. It is in black and gilt Tuscan marble designed by Sir Gilbert Scott, and executed by Baron Triqueti. In a niche at the east end of this is represented a kneeling figure of a Queen.

Dominating both, however, is the **Tomb of King George's brother, the Duke of Clarence** (who died in 1892), erected by King Edward VII. and Queen Alexandra. This is the work of Mr. Alfred Gilbert, R.A. The sarcophagus is of Mexican Onyx with a recumbent effigy of the Prince in the uniform of the 10th Hussars, and some of the ornamentation, notably the angels, are of aluminium.

The Roof of the Chapel is completely covered with beautiful mosaics by Salviati. The effect of this process of enamel is obtained by placing a piece of gold leaf between two pieces of clear glass, which are then sealed together by heat, so closely that its brilliancy is permanently preserved.

The stained glass windows on either side contain life-size figures of the Prince Consort's ancestors ; the east window represents incidents in the Passion ; and the other windows illustrate the Garden of Eden, Garden of Gethsemane, Garden of Joseph of Arimathea and Garden of the Blessed. The walls have a series of most beautiful pictures of Scriptural subjects in Tarsia work in various coloured marbles.

The subjects of the panels on the side walls are taken from the Old Testament, while those at the east end depict scenes in our Lord's Passion.

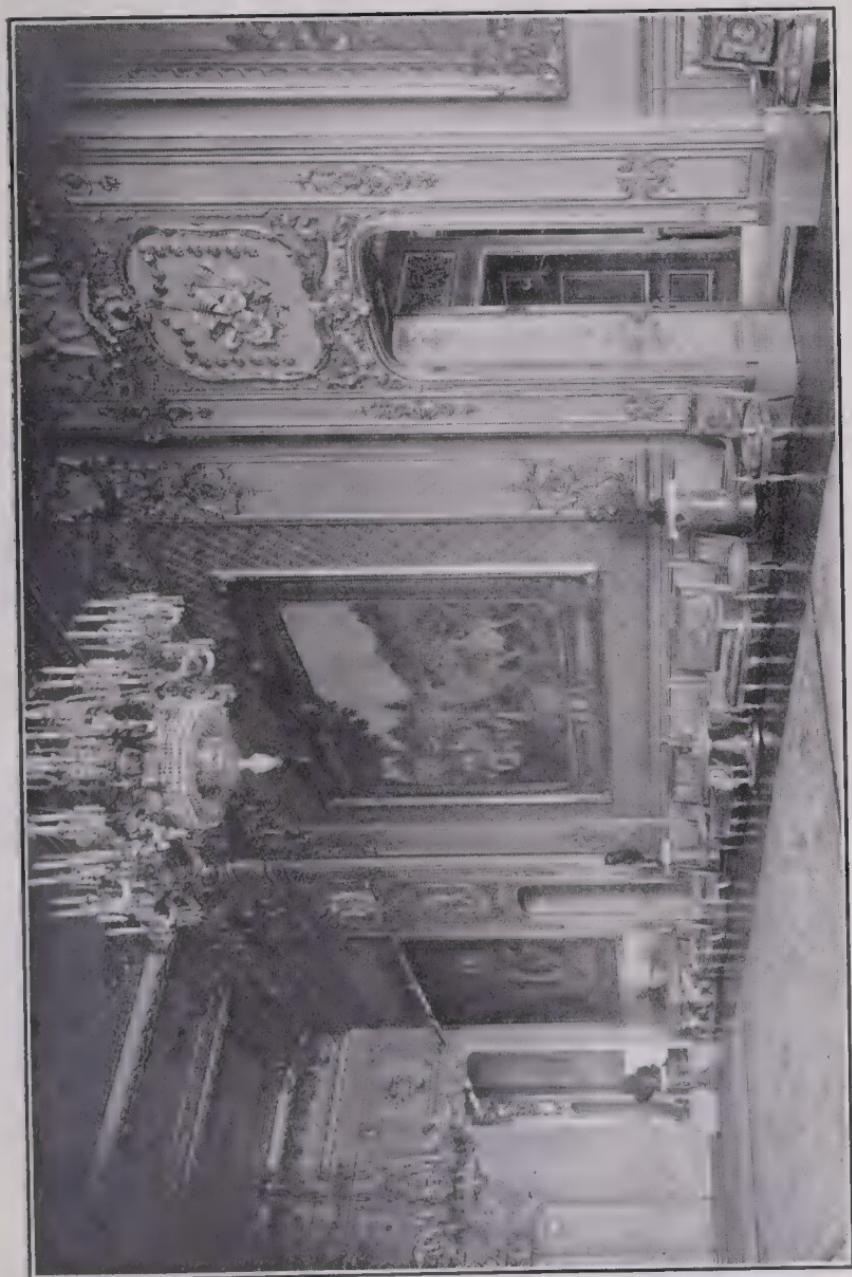
The **Altar and Reredos** are in keeping with the rest of the building, the subject of the latter being "The Resurrection," represented in bas-reliefs of Sicilian marble in three panels. The Communion Table consists of a single slab of Levanto marble, richly carved both front and back.

A **Marble Floor** in magnificent Mosaic completes the present day splendid interior of this ancient building.

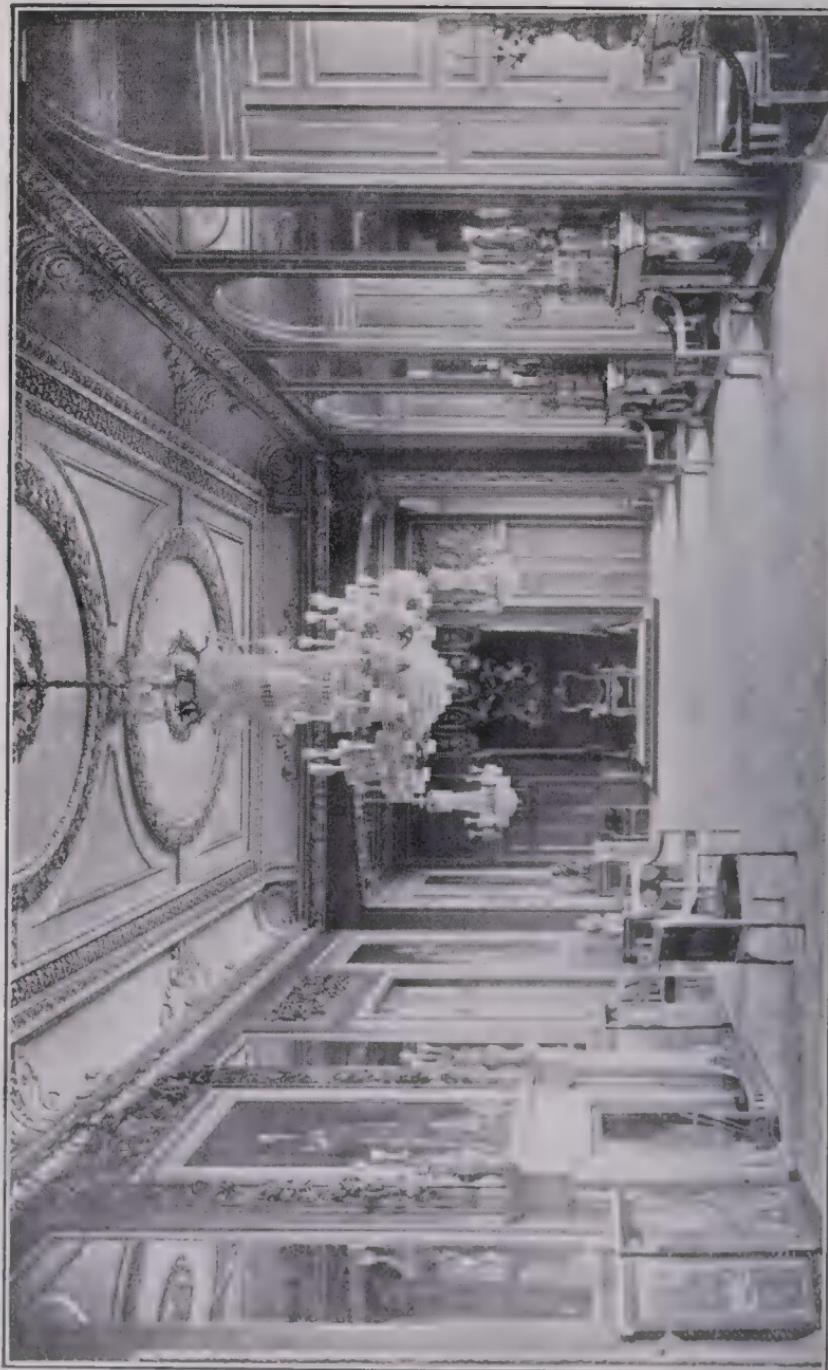
THE ROYAL TOMB HOUSE.

This is situated immediately below the Albert Memorial Chapel. It was constructed by George III. The vaulted roof is supported by massive octagonal columns, which also bear ranges of stone shelves whereon the coffins are now placed. This tomb house was restored and made into a Mortuary Chapel during the early years of King Edward VII.'s reign. The entrance is in St. George's Chapel by a flight of steps at the east end of the south aisle.

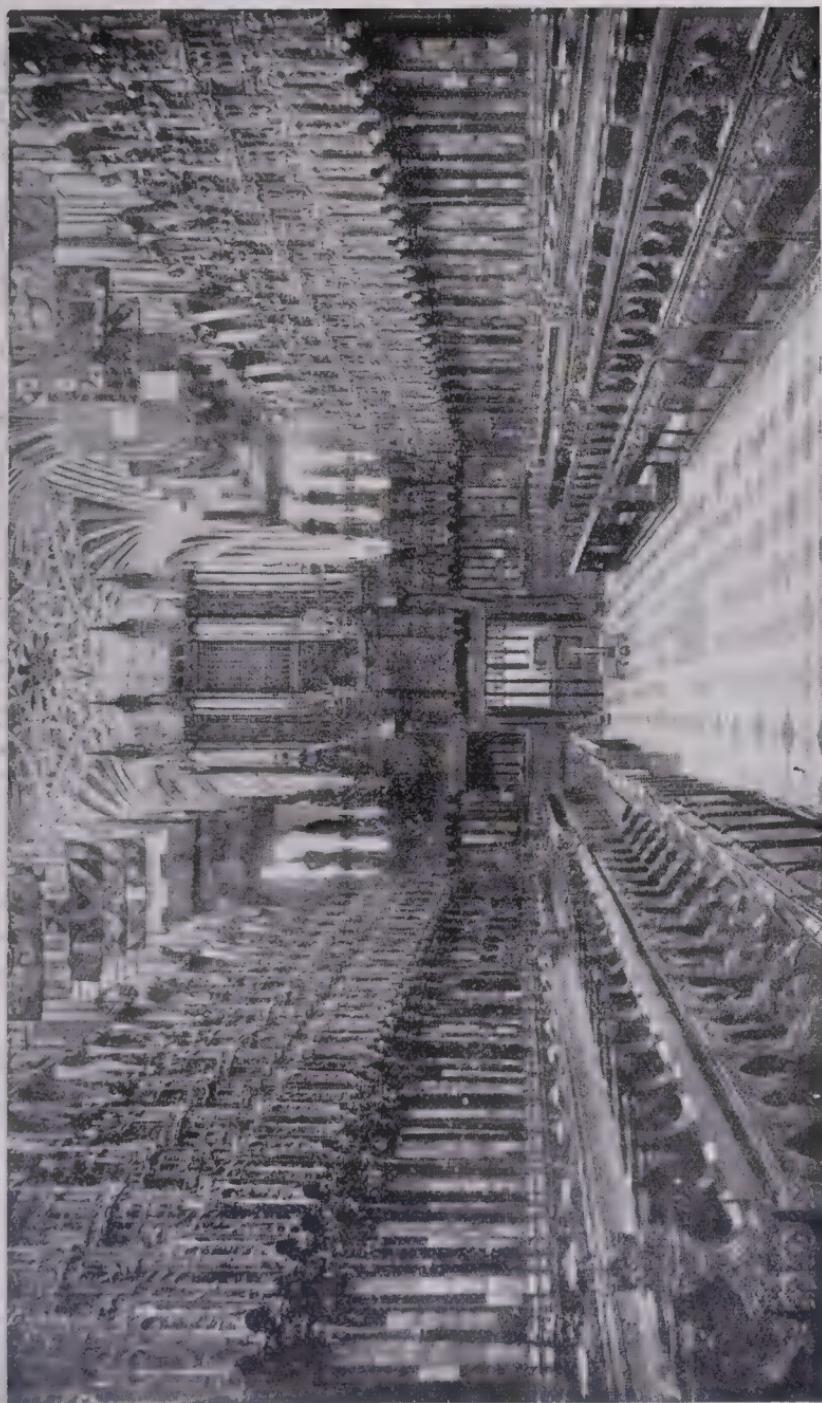
Those whose mortal remains are deposited in the Royal Vault are :—George III., George IV., William IV., the Duke of Kent, the Duke of York, Princes Octavius and Alfred (children of George III., removed from Westminster Abbey), the Duchess of Brunswick, Princesses Adelaide and Elizabeth (children of the Duke of Clarence, afterwards William IV.), Princess Charlotte, Princess Amelia, Queen Adelaide, Princess Augusta, George V. (King of Hanover), the Duchess of Teck, and the Duke of Teck.



The Grand Reception Room



The Throne Room



Interior St. George's Chapel



The Dean's Cloister.



Anne Boleyn's Window

ST. GEORGE'S CHAPEL.

The exterior of St. George's Chapel is divided into two portions—each consisting of seven bays with aisles—by the Central Transept, which is carried up to the extreme height of the Chapel. At the east end is Master John Shorne's Tower, which is divided into three stories. The lowest of these forms the Lincoln Chapel, while the two upper are rooms. At the west end is the Beaufort Chapel, but this is only carried up slightly above the height of the aisle. The bays are formed by buttresses, which are carried up to the height of the aisles and then are extended to the Clerestory in the form of flying buttresses, which give a light and elegant appearance. The Clerestory contains magnificent perpendicular windows.

The Choir was originally roofed in wood when built by Edward IV., and even then the difficulty of finding a chalk foundation within the distance expected led the builders to be satisfied with a slighter one than was wise or, as time proved, was necessary. The danger was increased when Henry VII. and Henry VIII. added a stone roof, and was made again even worse by the neglect of sufficiently careful workmanship.

Within less than 200 years of its erection the building was in danger of falling, and in the reign of Charles II. Sir Christopher Wren was called in to take steps for its safety.

In Queen Victoria's reign the Nave received further attention, but in the year 1914 those responsible for the fabric found grave cause for anxiety in the condition of the whole of the building.

The Great War prevented anything being then done but the work of restoration was eventually begun in 1921, and is still in progress. The greatest care has been necessary to prevent a catastrophe.

The exterior is admittedly deficient in decoration, but there are a few details worthy of mention. Each of the buttresses on the south front contains a niche in which the statue of a King or other benefactor has

been placed. Around the pierced parapets are a number of fine grotesque gargoyles, a few of which are humorous reminders of recent events or of notable personages. At the upper end of each buttress is a square-headed pedestal surmounting which there were originally carved figures of the King's Beasts each supporting a vane. These were removed during the repairs to the Chapel in the time of Charles II., but they are being replaced during the present restoration.

Other decorations of great interest are the badges of the Kings who built the Chapel—Edward IV. and Henry VII. The former is the rose in the sun's rays, crowned, the centre of each rose originally bearing a crucifix indicating where the building was consecrated. The finest of these badges is that upon the north wall of the Nave, and is near the ancient pump. The badges of Henry VII. used upon the Chapel are the crowned portcullis and Tudor rose.

The West End is the most imposing portion of the Chapel. It consists of a fine doorway with flanking walls, and over these the magnificent Perpendicular window. On each side of the window is a tall turret, and arranged about the whole are statues of the Virgin and Child, of King Edward the Confessor, and of St. George and the Dragon, together with badges of the Sovereigns. The effect is enhanced by the fine flight of steps built by Queen Victoria in place of a small flight which formerly stood upon a mound of earth.

ST. GEORGE'S CHAPEL: INTERIOR.

On entering the Chapel, the visitor will observe that the Nave has been boarded off, this part being now under repair. The Choir, after being closed to the public for six years during restoration, is again on view.

Two beautifully carved folding doors underneath the Organ Gallery give access to the **Choir** and from them the view is a most imposing one. High up to right and left are the Stalls of the Knights of the Garter, and over each hangs the Knight's banner, surcoat,

helmet, and sword, while a brass plate at the back of the stall indicates his name, style and titles. The stalls of the Sovereign and Princes of the Royal House are underneath the organ gallery, that of the Sovereign having a canopy and purple velvet curtains fringed with gold. The carving of the stalls is exquisite, and well repays close inspection. Scenes in the life of our Lord are depicted on the pedestals, and the history of St. George is illustrated on the front of those at the west end.

The plates on the back of the Knights' Stalls are also of deep interest. At the death of a Knight his banner and other insignia are taken down, but his plate is allowed to remain as a record of the distinction with which he has been honoured. Hence some of the plates take us back many centuries, and call to mind many prominent characters in history.

Above the Altar is the **Prince Consort Memorial Window**, which sheds a soft, pleasing light over the interior, and gives the finishing touch to the striking beauty of the whole scene. This window was designed by Sir G. Scott, and erected, together with the reredos, by the Dean and Chapter to the memory of the Prince Consort.

The **Reredos**, designed by the same artist, is in three compartments, representing the Ascension, Christ appearing to His disciples, and His interview with Mary in the Garden. The whole is beautifully sculptured in alabaster, and has recently been relieved in gold to the memory of the Hon. Mrs. Eliot, wife of a former Dean. Upon the Altar will be noticed a very handsome silver-gilt **Altar Cross**, which Queen Victoria presented to the Chapel in 1887, in commemoration of her Jubilee. It was designed by Mr. Pearson, R.A., and the beautiful filigree work of which it largely consists has been very much admired. The small medallions represent our Lord, the four Evangelists, and various characters illustrating the History of the Church, and especially the Church of England.

To the left of the Altar are a unique **Pair of Wrought-Iron Gates**, which formerly stood on the tomb of Edward

IV. in the North Aisle. It was formerly thought that they were the work of Quentin Matsys, the famous blacksmith, of Antwerp, but later investigations indicate that they were made by an Englishman, John Tresilian. When Edward IV. was interred, his coat of mail and surcoat of crimson velvet, richly embroidered with rubies, pearls and gold, were hung upon them, and remained there until 1642, when, after the defeat of Charles I. at Brentford, the Puritan soldiers despoiled the surcoat of its wealth. The gates are a remarkably fine specimen of mediaeval wrought-iron work.

Immediately above these Gates is the **Royal Closet**, which was originally designed in the reign of Henry VIII. to accommodate the Queen and ladies of the Court at an installation of a Knight of the Garter; but which has since been used on occasions by members of the Royal Family when attending Divine Service. The front of the Royal Closet is a very fine specimen of carved oak, decorated with the arms of England and Spain, and the badges of Henry VIII. (Tudor Rose) and Catherine of Aragon (Pomegranate).

The **Floor of the Choir** was paved with the existing diamond-shaped blocks of black and white marble by Dr. William Child as long ago as the reign of Charles II. Underneath it is the vault containing the remains of Henry VIII. and one of his Queens (Jane Seymour), Charles I., and an infant daughter of Queen Anne. It may be interesting here to mention, with reference to the **Burial of Charles I.**, that, notwithstanding very minute accounts given by old historians respecting the unhappy Monarch's interment at Windsor, prior to the year 1813 doubts existed as to the exact site of his tomb, and even as to his having been buried at Windsor at all. In the year 1813 these doubts were dissipated by the discovery of the coffins containing the remains of the Royal personages before mentioned.

The beautiful **Brass Lectern**, dated 1552, is also worthy of attention. In 1642 Ashmole speaks of it as "the great brass desk in the middle of the chapel." For many years it was not used, and found a resting place in the Chapter-Room, but in 1843 Canon Cockayne

had it thoroughly cleaned and re-polished at his own expense, and since then it has been in regular use. The daily services are held in the Choir, and here, too, the Knights of the Garter are installed and Royal ceremonies take place.

In the South Transept is the **Braye Chapel**, which was built in the reign of Henry VII. by Sir Reginald Braye, a liberal benefactor in the enlargement of the edifice. He was buried in this Chantry in 1502.

In the centre of the Braye Chapel is the **Prince Imperial's Monument**, which was erected by Queen Victoria. By permission of Her Majesty, Lord Braye (a descendant of Sir Reginald) hung, in the centre of the screen, the sword of his brother, Captain Wyatt-Edgell, one of the officers sent to recover the body of the Prince Imperial in Zululand, and was killed at the battle of Ulundi (see inscription below the sword). The monument of white marble was sculptured by Boehm, and the recumbent figure of the Prince is clad in the uniform he wore in Africa.

Another interesting monument in this Braye Chapel is that erected to the memory of the gallant young soldier, Prince Christian Victor. The form of it is a pyramid upon a base, seated on which is a helmeted female figure, resting her arms upon a sword. The monument is by Emil Fuchs, and is dated 1902.

Crossing the building to the north side, we come to the North Transept, wherein is the **Rutland Chapel**, containing many interesting monuments, the principal of which is that of Sir George Manners, Lord Roos, and Lady Anne, his wife, daughter of the Duke of Exeter and niece to King Edward IV. A large brass plate on the north wall of the Chantry is a memorial to the Duchess of Exeter and her husband, Sir Thomas St. Leger, by whom the Chantry was founded.

THE TWO CLOISTERS.

Between the two Chapels is an entrance vestibule built by Henry VII., as is indicated by the letters H. and E. intertwined, the initials of himself and his wife, and the Portcullis, Tudor Rose and Fleur-de-Lis—some of his favourite badges—that are carved in the cornice.

This vestibule leads into the Dean's Cloister, which is an interesting specimen of mediaeval architecture. The arches around the green are modern replicas of the old, but much original work still remains. The arcading on the south wall of this Cloister is all old work. It was formerly the north wall of the original Chapel. A mural drawing may be seen representing a king—probably Henry III.—while another is in the outer vestibule.

The varied character of the stonework of the other walls is interesting as showing great age. On the north and west walls of this Cloister are memorials of many persons who are buried near, most of them being connected either with the Chapel or the Military Knights.

On the face of the north wall overlooking the central green is a bay window of undoubtedly Tudor work. The west wall of this Cloister shows every sign of extreme age. The materials, the workmanship and the alterations all bear witness to the centuries that have elapsed since it was first erected.

The **Canon's Cloister**, which adjoins, is very different in character, the work being largely in wood instead of in stone. It was formed in the time of Edward III. The Domus Regis of Henry III. was built upon this site, but was destroyed by fire in the year 1295, during the reign of Edward I.

"**The Hundred Steps**," which are near by, are a means of access to the lower end of the town, to Eton, and the river. The present fine granite steps, which show but little signs of wear after more than seventy years' use, were made about the year 1858. They replaced a very irregular flight of brick steps with wooden fronts which were dated from the beginning of the sixteenth century.

THE HORSESHOE CLOISTERS.

Outside the West end of St. George's Chapel will be found a group of small houses built on the plan of a fetter lock, and known under the above title. This shape was chosen by Edward IV., as being one of his badges, and the houses were originally used by Minor Canons, etc. At the present time they are inhabited by the Lay Clerks of the Chapel. The present houses were re-built in the early 'seventies of the nineteenth century, the old material being used where suitable.

THE CURFEW TOWER.

One of the most interesting interiors which can be inspected by visitors is that of the Curfew Tower, the entrance to which is in the Horseshoe Cloisters. This Tower—formerly known as the Belfry Tower, and also as the “Clure” or Clewer Tower—is the oldest building in the Castle, having been constructed by Henry III. in the thirteenth century. The actual exterior is of recent date, the tower now having an outer facing of Wycombe Heath stone, encasing the original masonry. The re-facing was carried out in the year 1884 and 1885. The present roof dates from 1863, and hides the original roof which still exists beneath.

An idea of the original masonry of the Curfew Tower can now, therefore, be obtained only from the interior. The lower part has remained precisely as it was first built. It is a vaulted chamber 22 feet in diameter, with plain massive stone ribs, and the walls are $12\frac{1}{2}$ feet in thickness, with deep arched recesses and loopholes. The walls are principally of chalk, faced and arched with freestone. At one of the loopholes in the upper part is a gun of considerable size, which commands Windsor Bridge, said to have been placed there by Oliver Cromwell's orders.

The upper part of the Tower contains the clock, with chimes playing the well-known tune, “St. David,” at intervals of three hours.

The Tower has also a peal of eight bells, which are rung on Royal Birthdays and on State occasions, as

well as for the daily services, when they are operated by a keyboard. Most of the present bells were hung in the early part of the seventeenth century, and they all contain dates and inscriptions. The dates are as follow : Treble, 1727 ; second, 1650 ; third, 1650 ; fourth, 1612 ; fifth, 1745 ; sixth, 1615 ; seventh, 1612 ; tenor, 1614. The tenor bell contains the inscription, "Searve the Lord with feare"; it weighs 36cwt., and the diameter of its mouth is 4ft. 4in. In the year 1899 this bell fell from its position and cracked. It was re-cast, and returned to its original position.

At the base of the interior of the Curfew Tower is a subterranean passage, or Sally-port. The passage is built of stone in a very substantial manner, and is 6 feet wide and 10 feet high.

Passing out of the Horseshoe Cloisters by the turreted archway on the north side, and ascending a few steps, the **Library Terrace** is reached, from which a very comprehensive view of Eton and its College, the river, the Great Western Railway viaduct to Slough, and various parts of the surrounding country, is obtainable. Thames-street is immediately below.

The door on the left hand side of this terrace is the entrance to the **Library of St. George's Chapel**, which contains a very valuable collection of classical and ecclesiastical books, including some early versions of the English Bible, both MS. and printed, and an immense collection of Church literature of the seventeenth and eighteenth centuries. The building is of great age, probably of the time of Henry V.

Turning from the Library a small block of buildings to the east of the Library Terrace, built in the same half-timbered style as the Horseshoe Cloisters, is of interest. The original Great Hall of Henry III. stood on this site, extending from the north wall nearly as far as the ancient pump which still remains. The present day buildings and those farther east are the residences of the Canons and others. Beyond is an archway leading back to the Cloisters.

Among the portions of the Castle precincts open to the public which have not yet been alluded to are —

The **Castle Hill**, leading up from the town direct to St. George's Gateway opening into the Quadrangle. By the Castle Hill route the Sovereigns of England and their guests arrive and depart from the Castle, except on occasions of State, when the Sovereign's Entrance, reached *via* the head of the Long Walk, is utilised.

On the south side of the Hill is a roadway which leads to the entrance to the **Royal Mews**. No less than four acres are covered by the Royal Mews, and the buildings were erected at a cost of £70,000. They occupy three large quadrangles, and afford ample accommodation for 100 horses (exclusive of 13 boxes) and about 40 carriages. Since the introduction of motors, the number of horses and carriages has been considerably reduced. The Riding School is between the upper and centre quadrangles, and is 170ft. long, 52ft. wide, and about 40ft. in height ; at the east end are the Royal gallery and attendants' rooms.



The Parks.

For varied picturesque scenery and for historic associations, few parks can rival **Windsor Great Park** access to which is via the celebrated **Long Walk**, which is entered from Park-street.

Concerning the Long Walk, it has been justly said that "imagination cannot picture an approach of greater magnificence, produced by circumstances which ages alone could bring about, and of which ages alone can produce a rival." It is about three miles in length, a carriage drive in the centre, and footpaths on each side, shaded by a double row of elms.

The planting of the trees in the Long Walk was begun in 1680 by Charles II., and the Walk was completed early in the XVIII. century. The total number of trees was 1,652, placed 30 feet apart from each other in every way. The width between the two inner rows is 150 feet and overall 210 feet.

In 1859 a Commission, of which the Duke of Bedford was President, inspected the Long Walk, and recommended that the old trees, when dead, dangerous, or decayed, should be gradually replaced. This policy has been consistently pursued and as a result the avenue has always had an impressive appearance, though it has been impossible to preserve the magnificent symmetry it presented when all its trees were at their prime. Motors and cycles are not allowed in the Long Walk.

Another grand Avenue, three miles in length, known as **Queen Anne's Ride**, was originally composed of elms, but has been replanted with chestnut and limes at the Ascot end, though many of the elms still stand in the Windsor or northern section. It is very similar to the Long Walk in many respects, but, unlike the Walk it has only a single row of trees on either side and has no carriage road down the centre. It makes a splendid walk in the summer, and extends from Queen Anne's Gate, at the end of King's-road, to the boundary of the Park near Ascot Heath.

Cumberland Lodge is the chief residential building in Windsor Great Park. It obtained its name from having been the seat of William, Duke of Cumberland, uncle to George III. It is surrounded by plantation and shrubbery, with fine gardens.

The **Royal Lodge**, formerly known as the King's Cottage, was for some time used by George IV. as a summer residence. It is within a quarter of a mile of Cumberland Lodge, and about half a mile from the southern end of the Long Walk. It was erected in 1810, and, after subsequent improvements, became an extensive building in the Gothic style of architecture.

A short distance from the Royal Lodge is the **Royal Chapel** or Chapel Royal of All Saints. A private Chapel, erected by George IV for the use of the Royal Family, used to stand on the site. It was pulled down, and the new building was erected by Queen Victoria, about the year 1856, for the residents in the Park.

The **Royal Schools** are situated near Cumberland Lodge. They were founded in 1845, their object being the education of the children of the employees in the Park.

Between Cumberland Lodge and the Queen's Schools is a large glass "house," containing the celebrated **Cumberland Lodge Vine**, one of the biggest and most celebrated vines in the kingdom. It is much finer and larger than the far-famed Hampton Court vine.

At the termination of the Long Walk on the summit of Snow Hill, three miles from the Castle, is Westmacott's fine **Equestrian Statue of George III**. It is of bronze, 26 feet in height, and the pile of granite, composed of huge rough pieces, is about 30 feet high. It was raised to its present elevation on the 4th October, 1831, and bears the following inscription : *Georgio Tertio Patri Optimo Georgius Rex.* One of the legs to the horse was fractured as it was being brought to Snow Hill, and a furnace had to be erected on the hill in order that it might be repaired. Round about Snow Hill many beautiful views of the Park and Castle may be obtained.

An **Obelisk**, erected by William, Duke of Cumberland, in commemoration of the battle of Culloden, stands to the left of the drive leading to Virginia Water, and immediately in view of the principal front of Cumberland Lodge.

On the summit of Shrubb's Hill, within a few minutes' walk of Virginia Water, stands **Belvedere Fort**. It is a triangular battlemented building, mounted with 31 four-pounder Culloden guns. The fort was originally erected in 1750 as a "belvedere," or look-out, by George II., when the army which had returned from the Scottish rebellion was encamped in Windsor Great Park and on Chobham Common. It formed the battery in which the guns were parked. The three original towers were look-outs upon which sentries were stationed, the basement was used as a kitchen, the ground floor was the guard room, and the upper floor a library and officers' room. In 1827, as Belvedere was no longer required for Army purposes, George IV. converted it into a country retreat, a dining and other rooms being added by Sir Jeffrey Wyatville.

The building known as **Cranbourne Tower** on the west side of the Ascot Road has been greatly altered. It was built by the Earl of Ranelagh, in the reign of Charles II., and used to be called Cranbourne Lodge. William Duke of Cumberland, subsequently occupied it, and the last Royal personage who resided in it was the Princess Charlotte, daughter of George IV. Part of the building was pulled down, but the tower still remains and is used as a Royal shooting lodge.

Another great attraction to visitors is the **Rhododendron Walk**. It is a celebrated avenue of the Rhododendron Ponticum shrub, and is about a mile in length. When the plants are in bloom the Walk presents an unrivalled appearance. It is situated on the borders of the Park, near Bishopsgate.

A very favourite rendezvous is **Virginia Water**, about five miles from Windsor, at the south-east corner of the Park. It is an artificial lake—originally formed in 1790 by order of George III. As to why it is called Virginia Water no definite information seems to be

available. It is supposed that the name was borrowed from the great State of Virginia, in America, which had been so called in honour of Queen Elizabeth. It is of exceptional size for an artificial sheet of ornamental water, its area being no less than a hundred and thirty acres, and its total length slightly over two miles. The artificial Cascade at the south-east corner of the lake attracts numerous visitors. It is near the Portsmouth high road and is constructed of stones brought from Bagshot Heath. The "Ruins" consist of a number of old Corinthian pillars of Roman origin, disposed (by Sir J. Wyatville) in such a manner as to give the casual observer the idea that they are the remains of some ancient temple. These **Ruins**, which are said to be about 1,800 to 2,000 years old, were brought from Tripoli (North Africa) in 1817, and were deposited in the stores of the British Museum until 1827, when they were placed in their present position.

THE HOME PARK.

(*Not open to the Public except the portion to the North Side of the Datchet Road).*

The Home Park is immediately under the North, East, and South Terraces of Windsor Castle, and is about four miles in circumference, extending on the north and east sides of the Castle to the banks of the Thames, and contains about seven hundred acres. The Park is studded with forest trees, and there are several avenues of elms planted in the reign of Queen Anne. The public part of the Park is that running alongside the South-Western Railway, and was granted for the use of the inhabitants of Windsor and district by the Crown in the year 1850. It forms a splendid playground. A public road leading to Datchet divides the public part from the private part of the Park. Nearest the Castle are what are known as **The Slopes**, consisting of pleasant walks and a beautiful shrubbery, bounded on the outer side by a small decorative stream, well stocked with fish.

Frogmore House is situated in the portion of the Home Park to the south-east of the Castle.

Near by it and visible from the Long Walk is the **Royal Mausoleum**. Only on one day in the year is the last resting-place of Queen Victoria and her Consort open to the public, viz. : Whit-Monday, from 11 till 4. Entrance on this day is free—no tickets required.

The deep interest which our Sovereigns have taken in agriculture is nowhere better exemplified than at the **Windsor Royal Farms**. These are two in number—the Shaw Farm, a short distance from the Castle in the direction of Old Windsor, containing about 720 acres, and the Flemish Farm, which covers some 400 acres of the outlying neighbourhood.

The **Royal Gardens** are not far from Frogmore House, and lie in the direction of Old Windsor. Originally thirty acres in extent, these gardens have been enlarged, until at the present time about 60 acres are under cultivation.



The Town

Windsor and the surrounding district is a delightful residential locality. Apart from the existence of the Castle itself and the pomp and ceremonial with which it is at times concerned, its attractions are many. An excellent service of trains enables London to be reached in about forty-five minutes ; the Great Park and Forest stretching for miles are free to those who care to walk or ride ; the Thames provides boating for the Summer months ; opportunities for the education of the younger generations of both sexes abound ; the town is well provided with churches, both of the Establishment, Nonconformist, and Roman Catholic, while the world-famed daily Cathedral Services of St. George's Chapel are open to the public ; a large portion of the Home Park is set aside for the public recreation ; several first-class golf courses (Sunningdale, Berkshire, Stoke Poges, Burnham Beeches, Wentworth, Swinley Forest, Ascot Heath, and Datchet) are close at hand.

There are two Windsors—Old Windsor and New Windsor. The former is a village about two miles away from the town, and undoubtedly had an existence long before William the Conqueror built his stronghold on the present site of the Castle. It had been pretty well established that the Saxon Kings had a Palace at Old Windsor, which then bore the name of Wyndleshora. A town-ship of some extent existed there prior to the Conquest, and in the Conqueror's reign it contained a hundred houses.

New Windsor grew up with the Castle. The first Charter of Incorporation was granted to the Royal Borough by Edward I., in 1276. When first incorporated it was the County Town of Berkshire, but as its situation at an extreme end of the County was found to be inconvenient, the distinction was transferred to Reading in 1314.

From the days of Edward I. until the Parliamentary Representation Act of 1918 Windsor was also a Parliamentary Borough. Its right to send two representatives

to the House of Commons was exercised (with the exception of a considerable period between the reigns of Edward II. and Henry VI. until the Reform Act of 1867 deprived it of one of its members, and, in order that its population might be sufficiently large to allow of its retaining one representative, portions of the Village of Clewer and the Town of Eton (in Bucks, on the other side of the river) were added to its Parliamentary area. The Act of 1918 referred to deprived Windsor of its remaining Member of Parliament, but its name is given to the Eastern Division of Berkshire.

The Town is well paved, excellently lighted and drained, and has also a capital water supply, the Water-works being the property of the Corporation. Some of the oldest streets are rather narrow, but the main thoroughfares are for the most part fairly wide and are all well kept, while many of the buildings are of historical and architectural interest. The business portion is that nearest the Castle, while the principal residential parts are those bordering the Great Park and stretching out towards Clewer and Winkfield.

Windsor is rich in charitable funds and institutions, but they are too many for enumeration. Suffice it to say that the most important is the **King Edward VII. Hospital**, supported by voluntary contributions and rendering invaluable aid to the sick and suffering from a wide area. The annual income of endowed charities alone is about £1,000, one of the most important having been founded by Archbishop Laud.

The **Statue of Queen Victoria** on Castle Hill was erected in commemoration of Her Majesty's Jubilee in 1887 as part of a scheme of celebration in which the town and a number of neighbouring parishes united. It was designed and executed by Sir Edgar Boehm. Another statue, the work of Goscomb John, R.A., is that erected in Thames Street, near the foot of the "Hundred Steps," to the memory of Prince Christian Victor.

In **Bachelors' Acre**, an open space near the Victoria Barracks, is an unpretentious obelisk erected to commemorate the Jubilee of George III. The Bachelors'

Acre has from time immemorial been a recreation ground, and it was formerly the scene of an annual revel. On one side of it is an old burying ground, and the handsome wrought-iron gates by which access is gained to it were erected by Mr. Barry Knight to the memory of his father, the late Mr. Charles Knight, the distinguished author and publisher, who did so much to bring good literature within the reach of all, and who is buried at Windsor.

The **Town Hall** in the High Street was designed by Sir Thomas Fitz, Surveyor to the Cinque Ports, and was commenced in 1686. Sir Thomas died before the work was finished, and it was completed under the famous Sir Christopher Wren.

The statue in the niche on the north side of the Hall is that of Queen Anne, erected by the Corporation in 1707. The companion statue on the south side is that of her husband, Prince George of Denmark, which was presented to the town by Sir Christopher Wren. In the large hall are a number of excellent paintings of Royal and other personages, including portraits of King George and Queen Mary recently presented by their Majesties to the Corporation.

Till a few years since the Town Hall was stuccoed and painted. The stucco has now been removed, the old walls underneath re-exposed, and the building restored to its original appearance, much to its advantage. It is open daily for inspection (Sundays excepted) between the hours of 2 and 4 o'clock p.m.

Churches and Chapels are numerous in Windsor, and some of the older buildings have interesting associations. The Parish Church (St. John the Baptist) was built in the years 1820-22, its predecessor having stood on the same spot at least since the time of Richard I. George III. and the Royal Family contributed about £1,000 towards the cost of re-building the Church, and the King also enriched it by various gifts from the Chapel Royal, amongst which were an organ, and an oak screen (carved by Gibbons), which divides the Royal pew from the Chancel. Of the peal of eight bells, which are loyally rung on all Royal birthdays, six are believed

to date from Queen Elizabeth's reign. The Corporation have special pews in the church, and attend Divine Service in a body on the first Sunday in every month.

All Saints' Church (Frances Road) is a chapel-of-ease to the Parish Church. The Empress Frederick of Germany laid the foundation stone on her birthday in 1863.

Holy Trinity Church (Trinity Place).—The foundation stone was laid by the Prince Consort in 1842. Besides being a Parish Church, the Church is also a Garrison Church, and is always attended by the Household Cavalry and Brigade of Guards. The Church is full of their memorials. Along the front of the gallery are the names of the officers, non-commissioned officers and men of the Brigade of Guards who fell in the Crimea. The text round ("Fight the Good Fight") was chosen by Queen Victoria specially for the memorial. Against the wall under the gallery are the names of those of the Household Cavalry Brigade of Guards who fell in the South African War. The memorial was unveiled on January 28th, 1905, by King Edward VII. On the south side is a chapel built by the 1st Life Guards in memory of the Egyptian Campaign. The Chancel screen was put up to those of the Household Cavalry who fell in the Great War. It was unveiled by Lieut.-Colonel Tweedmouth, C.M.G., etc., on October 6th, 1921. The altar rails were put up in memory of those of the Household Battalion who fell in the Great War. This was unveiled on the same date by Lieut.-Colonel W. Porter, M.V.O. The reredos and end-panelling were dedicated on June 15th, 1922, to the memory of those of the Brigade of Guards who fell in the Great War. The names of all those of the Household Cavalry, Household Battalion and Brigade of Guards who fell in the Great War are recorded in three books, which are placed close to the memorials. The books, containing 14,000 names of those who fell from the Brigade of Guards, was placed on the shelf of the memorial by F.-M. H.R.H. the Duke of Connaught, K.G., etc., Senior Colonel of the Brigade of Guards. The architect for these three memorials was Sir Gilbert Scott.

Other Churches are St. Stephen's (Oxford Road), St. Andrew's (Clewer), All Saints' (Dedworth), St. Agnes' (Spital), St. Edward's Roman Catholic (Alma Road).

The Nonconformists are well represented by the following Chapels : Congregational (William Street), Baptist (Victoria Street), Wesleyan (New Road), Zion Baptist (Adelaide Square), and others.

The **Windsor Garrison** normally consists of one regiment of the Household Cavalry and a battalion of the Foot Guards. The former are quartered at the Combermere Barracks at Spital, and the Guards at the Victoria Barracks.

The **Theatre Royal** is in Thames Street. It was entirely rebuilt in the year 1911, the previous building having been burned down in 1908.

The **Bridge** over the Thames connects not only Windsor and Eton, but the counties of Berks and Bucks. It was erected in 1822-24 by the Corporation, who, up to the year 1897, levied tolls on vehicles passing over it.

The **River Promenade** was formed in recent years and took the place of a former unsightly frontage. A fine esplanade has been made and the land enclosed and made into handsome gardens named after Queen Alexandra, the Alexandra Gardens.

Eton & Eton College

The town of Eton, although quite distinct from Windsor in its local government, by reason of its being in the county of Buckingham, has nevertheless much in common with its Berkshire neighbour. Most of the public companies and nearly all the institutions and societies in the two towns prefix "Windsor and Eton" to their more general designations. Eton town, as distinct from Eton College, consists almost entirely of one long street—the High Street—in which there are few noteworthy buildings. The Parish Church is quite a modern edifice, having been erected in 1854. It is dedicated to St. John the Evangelist and its east window is a memorial to the Prince Consort.

Eton College contains much to interest the visitor. It was founded by Henry VI. in 1440, and has always been considered the greatest of our public schools. All the buildings on the north side of Barnespool Bridge are comprised in the name "College," since they are almost entirely devoted to the education and accommodation of the students, who now number over 1,100. The government and administration of the school is in the hands of a provost, fifteen fellows, a head and lower master, assistant masters, etc. The original College buildings form two quadrangles, the west front facing the roadway, and the east front looking out on a garden running down to the Thames. The principal features of the outer quadrangle are the Lower School on the north, the Upper School on the west, the Clock Tower on the east, a handsome Chapel on the south, and a statue of Henry VI. in the centre. In the Arcade at the west end is a remarkable memorial of former Eton scholars who laid down their lives in the Great War of 1914-1918. In addition to the names and rank in the Army, the initials of their house masters and the date of their leaving school are given. They number 1,157 in all.

The Upper School was built by Sir Christopher Wren subsequent to the Restoration, the expense being borne by Dr. Allestre, the then Provost. In this room, which is of great length, are marble busts of many notable "old boys."

The Chapel is a noble edifice, and its interior has been from time to time beautified in various ways. It has a splendid organ, beautiful stained glass windows, and a richly-carved screen of Caen stone, this last being a memorial to officers who were killed during the Afghan and South African campaigns, and who were old Etonians.

The Inner Quadrangle, comprising the College Hall, the Library, and other buildings, has a cloistered walk round it, and communicates by a postern with the Playing Fields. The other buildings of the College include a large number of schoolrooms and private houses devoted exclusively to the varied necessities of this educational establishment.



**Official Regulations for Visitors to
Eton College.**

THE CHAPEL is open free to Visitors from 11 a.m. to 1 p.m., and from 2.30 p.m. to 5 p.m., if not required for Divine Service. Chapel Attendant, Mr. Wright.

THE COLLEGE HALL AND LIBRARY can be seen by application to Mr. Green, the Cloisters, from 3 p.m. to 5 p.m. on week-days.

UPPER AND LOWER SCHOOL can be seen by application to the School Office, from 2.30 p.m. to 5 p.m. on Tuesdays, Thursdays and Saturdays during the School-times if not required for School purposes and from 10 a.m. to 1 p.m. and from 2.30 p.m. to 5 p.m. during the holidays.

MEMORIAL BUILDING. Apply to the Caretaker, Mr. Cable, 9 a.m. to 1 p.m. and 2 p.m. to 5 p.m. on week-days ; 2.30 p.m. to 5 p.m. on Sundays.

Visitors wishing to see any of the Buildings at any other time must make special application to the persons in charge named above.

These arrangements are made subject to the Buildings not being required for College or School purposes ; whenever they are so required, they must be closed to Visitors.

ENGLISH KINGS AND QUEENS.

Name and Dynasty.	Access.	Died.
<i>The House of Normandy.</i>		
WILLIAM I.	1066	1087
WILLIAM II.	1087	1100
HENRY I.	1100	1135
STEPHEN	1135	1154
<i>The House of Plantagenet.</i>		
HENRY II.	1154	1189
RICHARD I.	1189	1199
JOHN	1199	1216
HENRY III.	1216	1272
EDWARD I.	1272	1307
EDWARD II.	1307	1327
EDWARD III.	1327	1377
RICHARD II.	1377	Dep. 1399
<i>The House of Lancaster.</i>		
HENRY IV.	1399	1413
HENRY V.	1413	1422
HENRY VI.	1422	Dep. 1461
<i>The House of York.</i>		
EDWARD IV.	1461	1483
EDWARD V.	1483	1483
RICHARD III.	1483	1485
<i>The House of Tudor.</i>		
HENRY VII.	1485	1509
HENRY VIII.	1509	1547
EDWARD VI.	1547	1553
MARY I.	1553	1558
ELIZABETH	1558	1603
<i>The House of Stuart.</i>		
JAMES I. (VI. of Scotland) . . .	1603	1625
CHARLES I.	1625	Beh. 1649
Commonwealth declared May 19, 1649. Oliver Cromwell, Lord Protector, 1653-8. Richard Cromwell, Lord Protector, 1658-9.		
CHARLES II. (restored 1660) . . .	1649	1685
JAMES II. (VII. of Scotland) . . .	1685	Dep. 1688
WILLIAM III.	1689	Dec. 1701 1702
and MARY II.		
ANNE	1702	{ 1694 1714
<i>The House of Hanover.</i>		
GEORGE I.	1714	1727
GEORGE II.	1727	1760
GEORGE III.	1760	1820
GEORGE IV.	1820	1830
WILLIAM IV.	1830	1837
VICTORIA	1837	1901
<i>The House of Saxe-Coburg.</i>		
EDWARD VII.	1901	1910
<i>The House of Windsor.</i>		
GEORGE V.	1910	Whom God Preserves.

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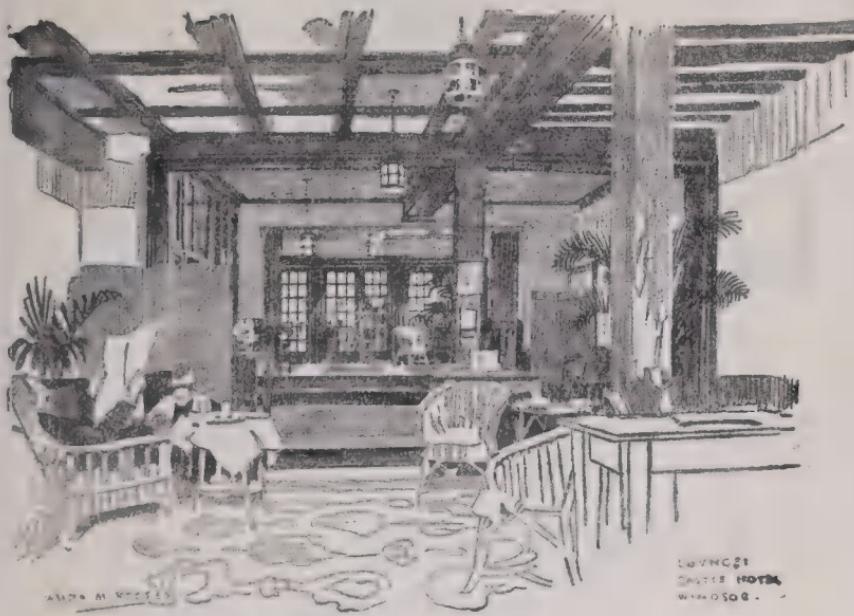


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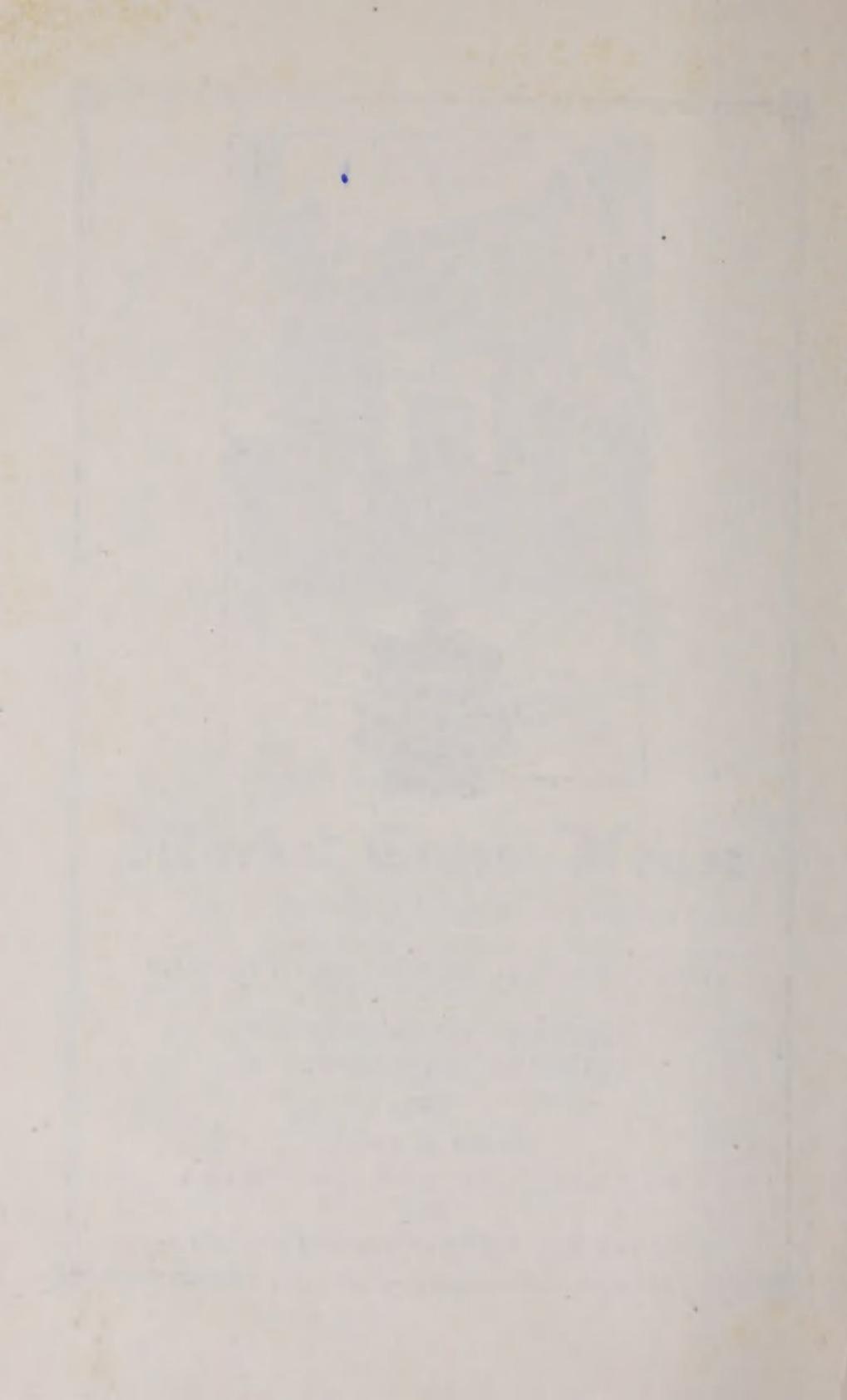


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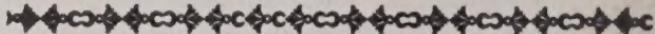
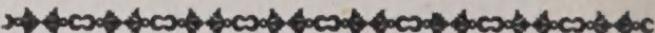


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